

ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

FEBRUARY 2014

AD VISITS


JULIANNA MARGULIES

AT HOME WITH
THE AWARD-
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ACTRESS

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DE MEURON,
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AND MORE

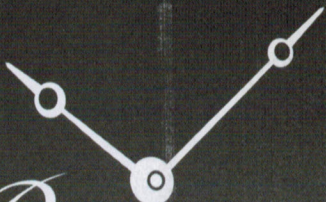




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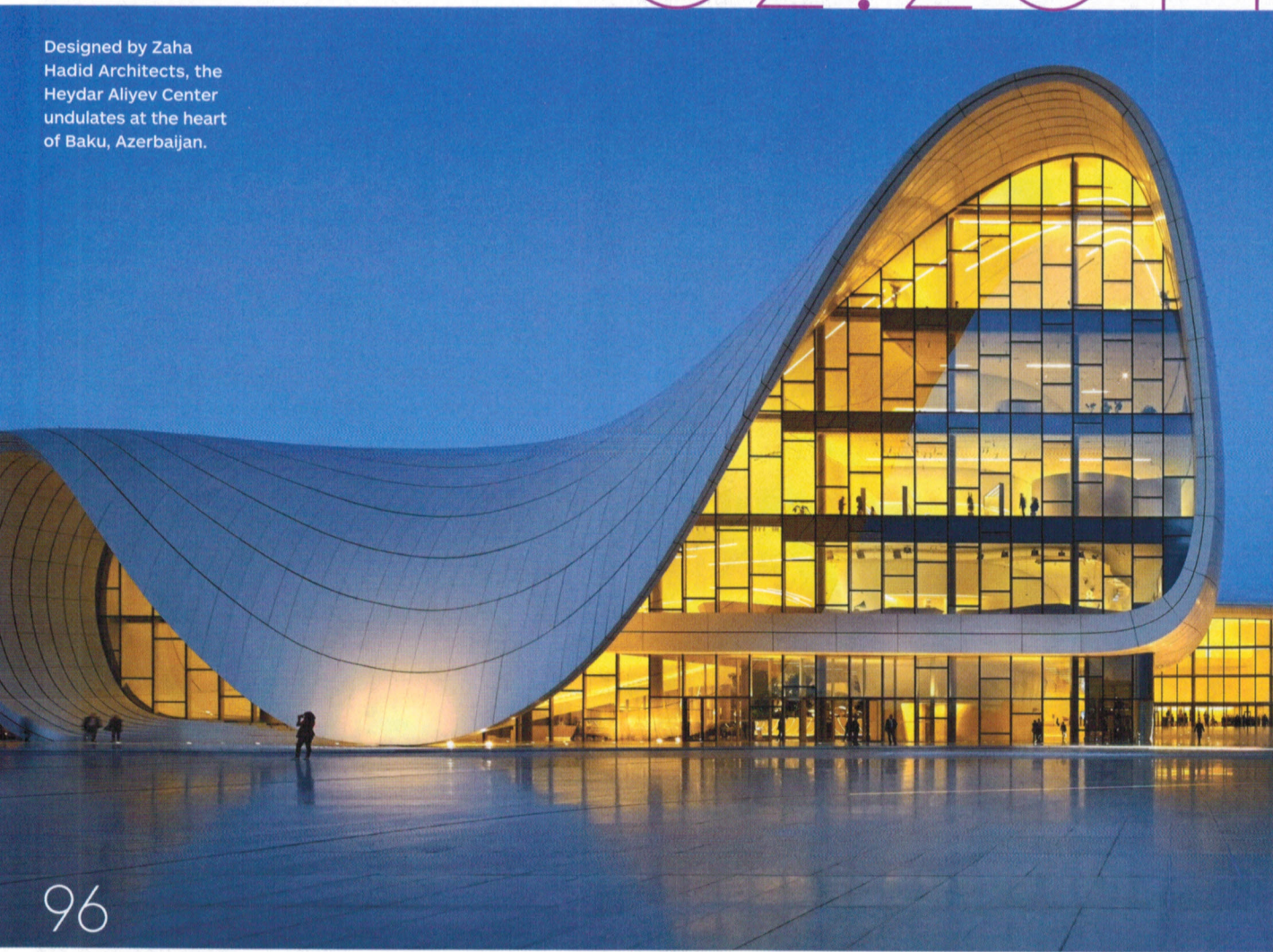


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Designed by Zaha Hadid Architects, the Heydar Aliyev Center undulates at the heart of Baku, Azerbaijan.



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Cover: Julianna Margulies in her New York apartment, which was designed by Vicente Wolf. "Prime Time," page 78. Photography by William Abranowicz; produced by Anita Sarsidi; fashion styling by Cristina Ehrlich. For details see Sources.

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Clockwise from top left: Crystal vases by Lalique. An Indian inlaid desk in the Manhattan home of Julianna Margulies and Keith Lieberthal. The Lindens, an 18th-century residence in Washington, D.C. Architect Jim Joseph and composer Scott Frankel's kitchen at Forth House in upstate New York.

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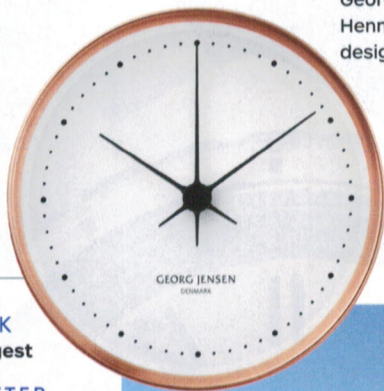
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RIGHT ON TIME

From cool and modern to fabulously retro, a wall clock can add a distinctive note to any room. AD's editors curate a not-to-miss selection of striking timepieces for the home.

archdigest.com/go/wallclocks



Georg Jensen's Henning Koppel-designed copper clock.

RARE FORMS

After checking out our special feature on cutting-edge new structures around the world (page 96), click through a slide show of architectural marvels to anticipate in the year ahead. archdigest.com/go/2014buildings

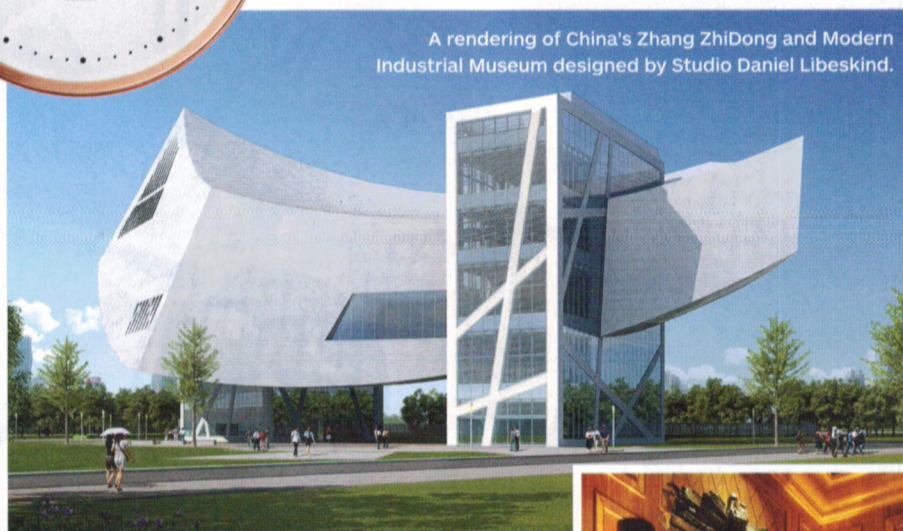
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A rendering of China's Zhang ZhiDong and Modern Industrial Museum designed by Studio Daniel Libeskind.



Alexander Gorlin at age seven.

THE GOOD WIFE, DOING GOOD

See how actress Julianna Margulies—who takes us on a tour of her Manhattan apartment on page 78—and the rest of the cast and crew of *The Good Wife* are collaborating with the St. Bernard Project to make a difference in the lives of New Yorkers affected by Hurricane Sandy. archdigest.com/go/goodwife

BUILDING BLOCKS

Ever wonder how your favorite architects and decorators got their start? In our newest online series, Square One, top talents share the fascinating stories behind their career path, beginning with architect Alexander Gorlin, whose latest work includes the Nova Scotia home on page 58. archdigest.com/go/squareone



Julianna Margulies at home in New York City.



A Manhattan powder room by Michael S. Smith.

SMALL WONDERS

The powder rooms in our AD DesignFile gallery may be modest in size, but they're big on style. Peruse our collection to find inspiration for your next half-bath renovation. archdigest.com/go/powderrooms

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My seemingly endless apartment renovation reminds me on a daily basis that very little about decorating is quick and effortless. Regardless of whether a project is large or small—even if you love picking out fabrics and paint colors—the process can sometimes feel like you're climbing a series of steep, increasingly frustrating hills. So now more than ever I'm a big believer in relying on the experts: experienced interior designers and architects who can deftly scale that challenging terrain so you don't have to.

Actress Julianna Margulies, who graces our cover this month, is passionate about design and has terrific taste, and she had always preferred to decorate her own homes. That is, before she became the star of CBS's hit show *The Good Wife* and started working 14-hour days. When it came to redoing the Manhattan loft she shares with her husband, Keith Lieberthal, and their six-year-old son, she had loads of ideas but limited time. Happily, after one phone call to interior designer Vicente Wolf (whose work she has long admired), their apartment was taken from confusion to serenity in just six weeks.

Only a professional like Vicente could meet such a time frame, and he involved Julianna every step of the way. Her style is reflected throughout the rooms, and personal treasures, such as an African Kuba cloth from her father and a lyrical light fixture crafted by a close friend, hold pride of place. Julianna might live a fast-paced life, but with a little help she found a way to create what we all want and need—a real home.



Actress Julianna Margulies and interior designer Vicente Wolf with me at this month's cover shoot in SoHo.

MARGARET RUSSELL, Editor in Chief
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A BACKWARD GLANCE



In Paris, connoisseurs Sylvain Lévy-Alban and Charlie Garnett create an ardently old-world atmosphere in a residence that recalls the glory days of European collecting.

WRITTEN AND PRODUCED BY MICHELLE GREEN
PHOTOGRAPHY BY PASCAL CHEVALLIER
STYLING BY CAROLINA DIERKE

When many collectors dream of a Parisian home, they envision a grand chateau with a vast collection of art and antiques. But Sylvain Lévy-Alban and Charlie Garnett, who have lived in Paris for over 20 years, have created a more intimate and modern home. Their apartment, located in the 16th arrondissement, is a blend of old and new, with a focus on quality and craftsmanship. The space is filled with art and antiques, but it also features modern amenities and a comfortable living environment. The couple's home is a testament to their love of Paris and their commitment to creating a unique and beautiful living space.

Left: A bedroom in the Parisian home. The room features a large bed with a patterned headboard, a nightstand with a lamp, and a window with a view of the city. The room is decorated with a mix of old and new furniture and decor, creating a warm and inviting atmosphere.

From left: The Paris salon of antiques dealer Sylvain Lévy-Alban and design consultant Charlie Garnett. The December 2013 cover.



GALLIC FLAIR

I am totally mesmerized by the Paris apartment of Sylvain Lévy-Alban and Charlie Garnett in the December 2013 issue ["A Backward Glance"]. Each time I open my copy to study the opulent furnishings, I discover something new and delightful. It's like Disneyland for adults.

CHERYL ROSSI
Villa Park, California

ALL-AROUND EXCELLENCE

Kudos, *Architectural Digest*, on your December edition. It's hard to know where to bestow my praise first—the story on emerging artists [Art Scene], the feature on the Houston residence ["Grand Gestures"], or the article on the transformed Los Angeles estate ["Hollywood Sequel"]. Oh, and I can't forget my favorite project: the breathtaking Manhattan duplex designed to utmost impeccable perfection ["Bridging Cultures"].

RITA ALLERDING
Madison Heights, Michigan

MASTERFUL PLAN

I particularly liked the separation of text and photographs in the piece on Giancarlo Giammetti's New York aerie ["The High Life," December]. First came the portrait of the homeowner and then one page of

prose, followed by spreads with captioned images. What a simple and elegant presentation—much better than flipping through pages to read the story.

ARTHUR OWEN
New Orleans

A SEASON TO REMEMBER

Thumbing through your December issue, my heart pumping in anticipation, I finally came upon page 121, which introduced the month's features. At last some Christmas photos, I hoped, salivating at the prospect of beautifully decorated tables, mantels, doors, and trees. Nope! Nada! Nary a one! Guess y'all better go lookin' for that old Grinch who stole those pages. Otherwise, *AD* folks, you do terrific work.

BEVERLY WELLS
Goodyear, Arizona

PERSONAL ATTACHMENT

Congratulations on a job very well done! Your November Before & After issue is a masterpiece. While I have given it a place of honor on my coffee table, I find myself picking up my copy and carrying it with me from room to room. Thank you for giving me wonderful dreams to dream!

LORI KINKADE
Harpswell, Maine

BRIGHT OUTLOOK

I appreciate your including the charming Manhattan townhouse of Andrea Anson in your October issue ["High Notes"]. Unlike the bland residences showcased in many shelter publications, this home is vibrant and colorful. Yet it still feels calm, soothing, and filled with love.

JUDY GRAY
Block Island, Rhode Island

GLOBAL REACH

I recently returned from a three-week humanitarian trip to Kenya. I took my October *AD* with me and read it on a porch overlooking lush hills and mud houses. I was amazed that the country was mentioned twice, both in the profile on SHoP Architects [Innovators] and in the story on Andrea Anson's home. The Kenyans are a remarkable people, and *AD* was a lovely part of my memorable visit.

IKE SHEATZ
Cochran, Pennsylvania

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CREATIVE FORCE

A sense of history and permanence—rarely a top priority in the fast-changing world of fashion—was just what Alexander Wang had in mind for Balenciaga's new Manhattan flagship. "I wanted a setting that matched the label's heritage," Wang says of the SoHo boutique, his first retail space as the brand's creative director. "The store needed to feel as if it had been here for ages." Working with interior designer and longtime friend Ryan Korban, Wang devised a showcase rich with old-world refinement. Green marble appears in floor-to-ceiling expanses while a curving, elegantly latticed light wall forms a luminous focal point. Though not an exact template for future locations, the scheme, says Wang, "definitely sets the tone." At 148 Mercer St., New York, NY; balenciaga.com —SAMUEL COCHRAN





DESIGN

HOUSE STYLE

The best stories, Charlie Ferrer might argue, can only be told behind closed doors. In Manhattan, the budding interior designer has transformed his Chelsea apartment into a live/work showplace for bespoke, highly covetable furnishings—many of them the results of ongoing collaborations and exclusive partnerships with friends. Artfully arrayed, the current mix includes case goods by Ferrer's former business partner, Ana Meier, and sculptural chandeliers by Billy Cotton. If the operation (part retail space, part laboratory) defies easy categorization, that's fine with Ferrer, whose practice comprises large-scale residential commissions, one-of-a-kind pieces, and everything in between. *By appointment only; ferrer.co* —s.c.



A Billy Cotton light fixture from Charlie Ferrer's New York live/work gallery (far left).

SHOPS

INSIDE STORY

In Antwerp, Belgium, a sumptuous early-20th-century townhouse built for a diamond merchant provides a high-contrast backdrop for the pared-down contemporary furnishings of the Italian brand Giorgetti. The expansive three-story space—featuring inlaid parquet, ornate moldings, a stained-glass skylight,

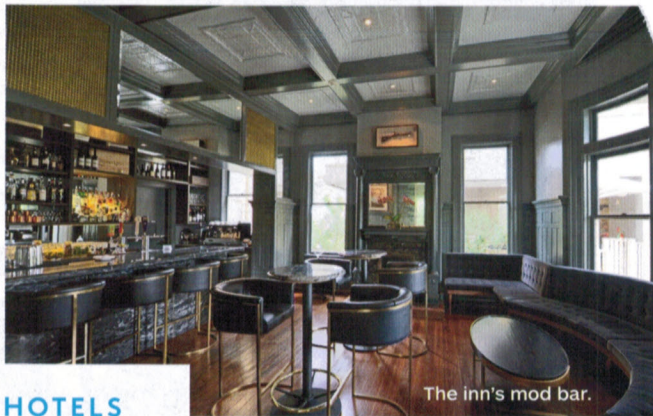
and a marble staircase—is home to the company's first multilevel Atelier showroom, a concept inspired by the craftsmanship and attention to detail of haute couture fashion houses. Giorgetti's chic pieces are displayed in context across eight rooms, with streamlined seating in the living areas, a minimalist bed and finely crafted dressers in a bedroom, and sleek wood cabinetry in the kitchen. *giorgetti-spa.it* —ALYSSA BIRD



A living area at the Giorgetti Atelier showroom in Antwerp, Belgium.



The Hotel Ella in Austin, Texas.



The inn's mod bar.

HOTELS

Lone Star Luxe

With the opening of the 48-room Hotel Ella in Austin, Texas, a landmark has been reborn. The circa-1898 house was given as a wedding present to prominent physician Goodall Wooten and his bride, Ella Newsome, and in 1910 the couple expanded their postnuptial digs into the templelike Greek Revival mansion it is today, enhancing it with grand verandas and towering Ionic columns. In creating the new hotel's interiors, Austin's Michael Hsu Office of Architecture carefully preserved the classical columns, mantels, moldings, and other historic features, while giving the rooms and the restaurant, Goodall's Kitchen & Bar, a crisp, clean-lined look. *Rooms from \$250/night; hotelella.com* —A.B.

FROM TOP: LAUREN COLEMAN; JOSHUA MCHUGH; COURTESY OF HOTEL ELLA (2); HANS FONK

The newly redesigned King Cole Bar & Salon at the St. Regis New York hotel.



RESTAURANTS

Making Merry

The crown jewel of the freshly renovated St. Regis New York, the hotel's storied lounge has been reinvented as the King Cole Bar & Salon, with modern American cuisine by chef-restaurateur John DeLucie and polished interiors by design firm HDC. The famed space, defined by Maxfield Parrish's iconic *Old King Cole*

mural, has been outfitted with graphic carpeting, dramatic metal vases, and a replica of the dreamy sky painting that once covered the ceiling. Retaining the King Cole staples, including seafood platters and the "Red Snapper" Bloody Mary, DeLucie has added his own signature dishes, such as an indulgent truffle mac and cheese. kingcolebar.com —A.B.

AD HEARS . . .

. . . that British designer **Thomas Heatherwick**, the man behind the breathtaking 2012 London Olympics cauldron, will create a centerpiece sculpture for Manhattan's **Hudson Yards** project . . . that the swashbucklingly baroque **Reggia di Caserta**—a 1,200-room former royal residence near Naples, Italy—will undergo a \$35 million face-lift to reverse the depredations of age and vandalism . . . that the lusciously polychrome **Robert Adam** interiors of London's **Kenwood House** have been restored and opened to the public . . . that New York's **Armory Show** (March 6–9) will salute Chinese art with galleries at Pier 94 devoted to the Asian nation's current talents . . . that **Andrea Palladio's** circa-1550 **Villa Saraceno**, about 15 miles from Vicenza, Italy, is available for vacation rentals through **the Landmark Trust**, an architectural charity that oversees some 200 historic buildings in Britain, Italy, and France . . . that **Harry Bertoia** is the man of the hour—an exhibition of his sculptures opens January 21 at **Wright** in New York, while the maquette of his stunning altarpiece screen for MIT's Kresge Chapel is being auctioned at **Skinner** in Boston on February 7 . . . that sentimental art and architecture lovers should mark their calendars for Manhattan's **2014 Whitney Biennial** (March 7–May 25), the last at the **Marcel Breuer**-designed Madison Avenue monolith before the museum moves to its **Renzo Piano** space downtown.



BOOKS

UNCOMMON GROUNDS

Had Versailles's landscape architect, André Le Nôtre (1613–1700), accomplished nothing else in his life, the gardens he engineered for Louis XIV would have been enough to secure his place in history. *André Le Nôtre in Perspective* (Hazan, \$65), the 416-page catalogue for an exhibition on view at the palace through February 23, explores those astounding creations, as well as Le Nôtre's other royal landscapes and his role as an art collector. It also examines how the visionary Frenchman's work continues to reverberate in public spaces today, including the National September 11 Memorial & Museum in Manhattan. —MITCHELL OWENS

SHOPPING

MOST WANTED

From simple pleasures to ultimate luxuries

TEXT BY STEPHANIE SCHOMER
PRODUCED BY PARKER BOWIE LARSON

Council's Palladian chair is a glamorous take on the classic English banker's seat. With an aubergine-finished maple frame, it comes in a selection of fabrics, including the lush citrine velvet pictured. The piece measures 32" h. x 26" w. x 26" d. and costs \$3,945. council.com, 336-859-2155



Christopher Spitzmiller and **John Rosselli** cultivate a fresh variety of faux bois with this matte-white ceramic lamp, shown with a vellum-paper shade (included). It stands 27" tall and is also available in matte tones of brown, gold, or platinum; from \$2,700. johnrosselliantiques.com, 212-750-0060



Drawing on sources as varied as Andalusian tiles, suzani embroidery, and the textiles of Tudor England, Turkish label **Yastik by Rifat Özbek** has created silk-and-cotton pillows with decidedly contemporary joie de vivre. Prices range from \$400 to \$840 each, depending on size. yastikbyrifatozbek.com, 011-90-212-240-87-31



A midnight-blue hue casts **Lalique's** signature Turtle (left) and Mossi crystal vases in a dramatic new light. The vessels measure 10.5" h. x 9" dia. and 8" h. x 7" dia., respectively, and cost \$3,950 each. lalique.com, 212-355-6550



With a graphic palette and bold strokes, **DKNY's** Urban Graffiti stoneware collection for **Lenox** brings painterly flair to the table. The four-piece place setting at left is \$86, and additional pieces are available; sold through **Macy's**. macys.com, 800-289-6229



A SAM BROWN FILM

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DISCOVERIES

The chandeliers of iconic opera houses are reimagined in **Lasvit's** Neverending Glory collection of handblown glass pendant lamps, created by the Czech design duo **Jan Plechac** and **Henry Wielgus**. The Bolshoi fixture, pictured, is a pared-down interpretation of the colossal chandelier that hangs in the center of the Moscow theater. Measuring 30.75" h. x 21.5" dia., it can be ordered in custom colors; \$1,500 as shown. lasvit.com, 310-822-7804

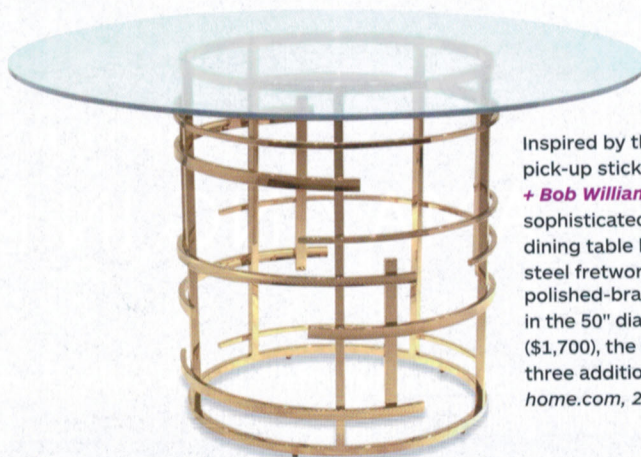


AD100 designer **Martyn Lawrence Bullard's** new fabric collection for **Schumacher** references Venetian marbled papers and the sumptuous stonework found in the Vatican. The cotton textiles are shown in, from left, the Capulet pattern in the carnelian colorway, Verona in lapis, and Romeo in Carrara. All three designs come in additional shades, and the Romeo print is also available as wallpaper; to the trade. fschumacher.com, 800-523-1200



Alessandra Branca's complementary Fiamma and Pagoda china patterns for **Pickard** combine traditional Asian motifs with vibrant, colorful borders. From top are the Fiamma cup and saucer (\$115), Pagoda canapé plate (\$86), Fiamma charger (\$260), and Pagoda soup plate (\$200). branca.com, 312-787-6123

The lines of **Tim Gosling's** Deco Diamond design for **the Rug Company** pay homage to the circa-1929 Ideal House, a London Art Deco landmark. Made of hand-knotted Tibetan silk and wool, the rug is offered in a light (shown) and a dark option and in a variety of sizes; \$134 per sq. ft. therugcompany.com, 212-274-0444



Inspired by the game of pick-up sticks, **Mitchell Gold + Bob Williams's** playful yet sophisticated Jules glass-top dining table has a stainless-steel fretwork base in a polished-brass finish. Shown in the 50" dia. x 30" h. version (\$1,700), the table comes in three additional sizes. mgbw-home.com, 212-431-2575

PENDANT LAMP: COURTESY OF LASVIT; RUG: COURTESY OF THE RUG COMPANY; TABLE: COURTESY OF MITCHELL

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SHOWROOMS

BRUNSCHWIG & FILS

Under the creative direction of designer Michael S. Smith, the storied firm debuts a stylishly redone Manhattan outpost



Clockwise from top left: The tented café at the revamped Brunswick & Fils showroom in Manhattan.

A Louis XVI chair covered in a tiger-print silk velvet stands near an array of the brand's fabrics. The main salon is swathed in the Edenwood floral pattern. The New Athos chinoiserie print frames a bed. The sales-consultation area, accented with Murano-glass table lamps.



Though its roots lie in France, the venerable house of Brunswick & Fils is synonymous with the golden era of midcentury American decorating. Founded by Achille Brunswick in 1900, the textile company was exported to the U.S. in 1925 by Achille's son Roger and rose to the pinnacle of Stateside chic under the creative lead of Roger's American wife, Zelina, affectionately known as Mrs. B. On her watch, the label expanded its offerings to wallpapers and trim (upholstered furnishings were added in the '80s), and such legendary tastemakers as Billy Baldwin, Van Day Truex, and Sister Parish and Albert Hadley incorporated its fabrics into unforgettable interiors ranging from White House staterooms to Brooke Astor's library.

While the brand never lost its cachet, the company did fall on hard times, and in 2011 it was acquired by Kravet. Aiming to recapture Brunswick's glamorous past, the new owners appointed designer Michael S. Smith to consult as creative director. Under his guidance—in tandem with Kravet design guru Stephen Elrod—Brunschwig has been scouring its prodigious archives, updating and reissuing classic florals, toiles de Jouy, and sublime chinoiseries.

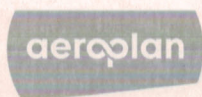
Smith also oversaw the recent redo of the firm's New York flagship in the Decoration & Design Building. "Brunschwig has a great French-American sensibility, a kind of Jackie Kennedy spirit," says the designer. "We thought of the space partly as a Maison Jansen atelier from the 1960s, and partly as the rooms of a couture house."

The reception area strikes a Parisian note, with Féau & Cie boisserie walls providing an old-world backdrop for antique furniture covered in a smoky-gray Brunswick velvet. The beautifully lit rooms display new versions of time-honored prints, and even the café is tented with Chenonceaux, a stunning indigo-hued take on a 19th-century Turkish pattern. "Brunschwig has such a rich legacy, but the fabrics still feel very current," says Smith, giving credence to Mrs. B.'s dictum, Good design is forever. At 979 Third Ave., 12th fl., New York, NY; brunschwig.com —RAUL BARRENECHE

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CLOCKWISE FROM LEFT: PHOTO BY PIETER ESTERSONH, ARCHITECTURE BY DA|AD, INTERIOR DESIGN BY McALPINE BOOTH & FERRIER INTERIORS; PHOTO BY ROGER DAVIES, INTERIOR DESIGN BY WALDO FERNANDEZ; PHOTO BY SCOTT FRANCES, ARCHITECTURE BY CIOGNANI KALLA ARCHITECT, INTERIOR DESIGN BY JOHN YUNIS LTD.; PHOTO BY PIETER ESTERSONH, INTERIOR DESIGN BY VICENTE WOLF ASSOC.



Clockwise from top left: A proud employee at the North Carolina factory of Mitchell Gold + Bob Williams. A vignette of the brand's designs. Gold (left) and Williams in the company's day-care facility with its director, Kim Draughn, and some of the workers' children. The button-tufted, nailhead-trimmed Claudette sofa.

BOOKS

IN GOOD COMPANY

Marking 25 years in the furnishings business, Mitchell Gold and Bob Williams reflect on their brand's philosophies in a new book

Comfort, an ideal so often stressed in design, means different things to different people. For home furnishings impresarios Mitchell Gold and Bob Williams, the word brings to mind not simply a sense of stylish ease but also social and emotional well-being. As the men reveal in their new book, *Who We Are* (Assouline), coming out in February, that holistic philosophy has formed the bedrock of their empire.

Twenty-five years ago they founded the Mitchell Gold Co., a modest upholstery-focused operation, with Gold tending primarily to the business and Williams to the designs. Since then the firm (renamed Mitchell Gold + Bob Williams in 2005) has grown into a multifaceted international enterprise with products ranging from light fixtures to rugs to bed linens. The brand's elegant, straightforward creations—both classic and contemporary—are sold in

stores around the world as well as in 20 eponymous outposts, with more scheduled to open this year.

Social responsibility is a key part of the Mitchell Gold + Bob Williams ethos. At the 600,000-square-foot Taylorsville, North Carolina, factory owned by the firm—which, as the largest employer in its county, helps to support the region's venerable furnishings industry—employee perks include a not-for-profit day-care center, a healthy café, a gym, an on-site library, and a concierge service (to run the odd errand). “Corporate greed,” the pair writes in the introduction to *Who We Are*, “is the last thing this world needs.”

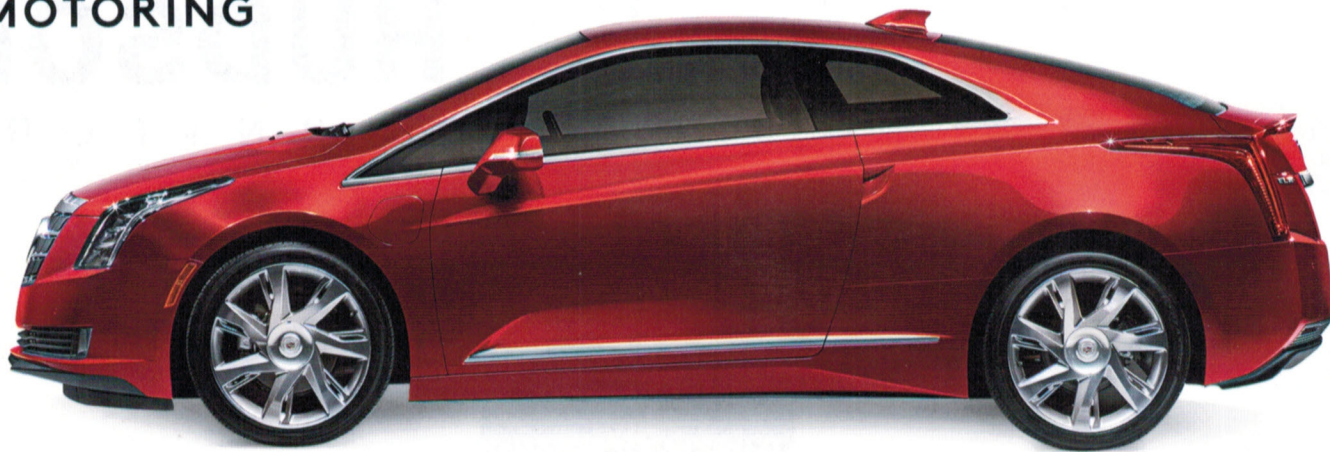
The book, which kicks off a yearlong celebration of the brand's silver anniversary, is richly illustrated with photographs both personal and professional, and it distills the company's MO into 25 mantras. They range from the philosophical (“We look backward to learn” and “We respect our environment”) to the quotidian (“We never miss a meal. Ever.”). As proof of the latter, perhaps, Gold and Williams have published some favorite recipes, among them lobster mashed potatoes and a signature scotch cocktail. In the words of one of the firm's early slogans, Some people just know how to live. mgbwhome.com —SAMUEL COCHRAN

HUDSON

FURNITURE



MOTHER CHANDELIER
BANGLE DINING TABLE
COLT CHAIR



ELECTRIC AVENUE

Cruising stylishly into the luxury hybrid market, Cadillac unveils its handsome new ELR coupe



so, unlike with an all-electric car (Tesla's Model S, say), there is no range anxiety. Fuel-economy estimates top 80 m.p.g.e., and while no

muscle car, the ELR is plenty quick (zero to 60 m.p.h. in 7.8 seconds when the gas engine is engaged), and its abilities on the road should satisfy all but the most performance-oriented drivers.

The coupe's striking appearance, however, is what's likely to seduce buyers. The ELR adopts perhaps the sleekest take yet on Cadillac's "Art & Science" design language, which utilizes sharp machinelike forms and crisp edges. The car's rakish angles exhibit a sculpted touch while maintaining the vertical LED headlights that have become a brand signature. And the windswept profile not only captivates the eye but also cuts down on aerodynamic drag that might otherwise reduce range and increase cabin noise.

Clockwise from top: The 2014 ELR is Cadillac's first extended-range electric coupe. The Michigan automaker has a long tradition of innovative design, in its cars and its architecture; shown is a stairwell in the GM Technical Center, by Eero Saarinen. The ELR's battery strength is detailed on the dashboard display. The charge port is on the driver's side. The luxe interior.

While sales of electric and hybrid vehicles have been modest among mainstream motorists, demand has proved—somewhat counterintuitively—strongest in affluent communities, where fuel costs tend to be less of a concern. It's a trend Cadillac aims to capitalize on with its 2014 ELR, the luxury carmaker's audaciously styled debut extended-range electric vehicle.

First introduced as the Converj concept car in 2009, the ELR has been years in the making. Capable of traveling just short of 40 miles per charge, the ELR should cover a typical driver's commute and errands solely in electric mode. Go beyond that distance and the gas engine automatically kicks in,

Speaking of the cabin, it may be the most refined interior ever crafted by Cadillac. On the tech front there's an iPad-era influence to both the visual design and functionality of the eight-inch Cadillac CUE display atop the dashboard's center stack—you can swipe through your music, pinch to zoom in on maps, and tap once to summon a detailed look at the battery's remaining charge. Yet the ELR doesn't skimp on analog pleasures either. With optional 20-way-adjustable leather seats and dark-wood trim, the lavish look and feel rival those of some of the finest luxury cars. Which is reason to believe that both new and longtime Caddy connoisseurs will eagerly plug in.

The ELR is available now, starting at \$75,995. cadillac.com —PAUL A. EISENSTEIN



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Kravet Furniture provides the perfect foundation for any room design—whether modern, transitional, or updated traditional.

[1] Remsen sofa; Chow square cocktail table.

[2] Roslyn settee.

[3] Wave chest; Baxter chair.

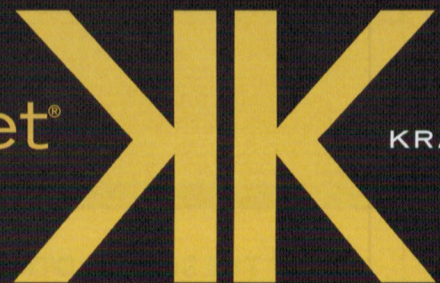
[4] Clockwise from top left: Wave chest; Baxter chair; Slim square end table; Sayre chair; Stately drawers; Clasen chair; Slim rectangle end table; Roslyn settee; Paden chair.



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[1] The timeless Ove bathtub.

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[1] 780 barstools with a tobacco finish.

[2] 2741 sofa with a base in a tobacco-wood finish.

[3] 2784 bed with legs in a sable-wood finish.

[4] 744 chairs with a base in a sable-wood finish.

[5] 729 chairs in a mink-wood finish.





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[1] A winter view of architect David Raino-Ogden's renovation of a Lake Michigan home.

[2] The same home in the spring, proving NanaWall systems are perfect for any season.





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[1] The Hepworth Swivel Tilt chair backed with Steer Brindle hair-on hide leather.

[2] The Utah sofa with Everglades chestnut and embossed leather that replicates reptile skin.

[3] The Wynn barstool features Nina Ruby, a crocodile pattern embossed on patent leather with a subtle hand-rubbed finish.

[4] The Appointment chair features tanned cheetah-patterned hair-on hide.

[5] The Davinci stool is covered in Groovy leather, which is the natural hair-on hide of a Mongolian sheep.

[6] The Serpentine chair combines a crocodile pattern, a boa constrictor-inspired Boa Ebony leather, and a zebra-patterned hair-on hide.

1



2



3



4



5



6



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ON THE MARKET

AD editors select extraordinary homes for sale around the world WRITTEN BY ASAD SYRKETT



Eure, France

12 BEDROOMS
4 BATHS
5 HALF BATHS
10,000 SQ. FT.
\$16.4 MILLION

PEDIGREE: Old-world elegance prevails at this historic chateau—some 45 miles west of Paris and once

home to American heiress Consuelo Vanderbilt Balsan. Sporting a graphic façade of stone and brick, the turreted three-story residence presides over some 220 acres. Among the interior's exquisite details are boiserie-lined walls and parquet de Versailles floors. **PROPERTY VALUES:** In addition to an orangerie and a caretaker's house, the estate includes a swimming pool, stables, and a pond.

TALKING POINT: King Henry IV of France and Winston Churchill are said to have been guests here.

CONTACT: Belles Demeures de France, 011-33-6-85-82-47-70

Old Greenwich, Connecticut

PEDIGREE: Set on Long Island Sound, this award-winning 2008 house was designed by Joeb Moore & Partners. The rectilinear waterfront elevation belies the structure's daring form, which twists in an asymmetrical U-shape. Expansive windows punctuate an exterior clad in rugged cedar fins.

PROPERTY VALUES: The dwelling, which sits on nearly half an acre, adjoins a quiet private beach and includes membership to the Shoreham Shore Club.

TALKING POINT: As a result of its dynamic configuration, the residence is nicknamed the Spiral House.

CONTACT: Houlihan Lawrence, 203-536-4997

4 BEDROOMS
4.5 BATHS
4,500 SQ. FT.
\$6.5 MILLION



4 BEDROOMS
5.5 BATHS
5,600 SQ. FT.
\$48 MILLION

New York City

PEDIGREE: This immaculate Central Park West penthouse crowns the Prasada, a venerable 1907 building conceived by architects Charles W. Romeyn and Henry R. Wynne in the Second Empire style. The AD100 firm Shelton, Mindel & Associates transformed the apartment, which boasts soaring ceilings (some double height), 45 windows, and four exposures. An open plan, gleaming hardwood floors, and a top-of-the-line kitchen imbue the aerie with a casually luxurious feel.

PROPERTY VALUES: A beautifully landscaped rooftop deck offers an additional 3,000 square feet of space and sweeping views of the skyline.

TALKING POINT: The Prasada helped popularize apartment towers—rather than private houses—along the now-legendary thoroughfare.

CONTACT: Brown Harris Stevens Residential Sales, 212-906-9274 →





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Yalding, England

6 BEDROOMS
3.5 BATHS
3,700 SQ. FT.
\$1.8 MILLION

PEDIGREE: Architect Matthew Heywood devised this striking 2013 residence, an hour's drive southeast of London. Clapboard siding painted

in contrasting black and white delineates the structure's two stories, both of which bear irregularly shaped windows. The light-filled minimalist interiors have a retro vibe, most noticeably in the great room, where a sculptural stainless-steel fire-place is suspended from the ceiling.

PROPERTY VALUES: The parcel (two thirds of an acre) has a free-standing garage and is bordered by woodlands.

TALKING POINT: Nearby, the charming village of Yalding features a medieval bridge and 13th-century church.

CONTACT: The Modern House, 011-44-20-7704-3504



17 BEDROOMS
16 BATHS
2 HALF BATHS
15,700 SQ. FT.
\$6.5 MILLION

Charleston, South Carolina

PEDIGREE: Built for businessman Samuel Stevens in 1843, this antebellum mansion ranks among the city's best-known homes. (In 1920 the Preservation Society of Charleston held its founding meeting in the handsome ballroom.) Column-lined porches distinguish the dwelling, which is composed of brick and pink stucco and capped with a mansard roof. A winding staircase links the main floors, while mosaic tiles, decorative cornices, and Greek Revival pilasters enliven the rooms.

PROPERTY VALUES: Sharing the home's snug half-acre plot is the Battery Carriage House Inn, a historic bed-and-breakfast that is also included in the sale.

TALKING POINT: The residence served as a location in the Civil War television miniseries *North and South*.

CONTACT: Carolina One Real Estate, 843-345-6767

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WINTER ANTIQUES SHOW

This January, celebrate the 60th-year Diamond Jubilee of the **Winter Antiques Show**. America's most distinguished antiques show runs from January 24 to February 2 and features exceptional objects exhibited by 73 specialists in American, English, European, and Asian fine and decorative arts from antiquity through the 1960s, all vetted for authenticity. The 2014 Loan Exhibition is titled *Fresh Take, Making Connections at the Peabody Essex Museum*.

Show hours: Monday–Wednesday, Saturday 12–8 P.M.
Sunday, Thursday 12–6 P.M.

Daily admission: \$25, which includes the show's award-winning catalogue

For more information and to purchase tickets to the opening night party on January 23 or to the Young Collectors Night on January 30, visit winterantiquesshow.com



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AD



Earthly paradise: Antique scenic wallpaper sets the tone at a historic home in Washington, D.C.

FEBRUARY

LIVING ON THE EDGE

On a craggy Nova Scotia peninsula, a secluded glass-and-concrete retreat designed by architect Alexander Gorlin makes the most of its pristine surroundings

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY ELIZABETH SVERBEYEFF BYRON
STYLED BY HOWARD CHRISTIAN





Alexander Gorlin Architects created a waterfront vacation home consisting of five concrete, steel, and glass volumes for an American client in Ketch Harbour, Nova Scotia. Ray Frizzell Design devised the interiors. For details see Sources.



It began like a thriller. Out of the blue, a mysterious stranger e-mails architect Alexander Gorlin and makes him an intriguing proposition: Get your passport and hop on a plane—you won't regret it. Gorlin gamely travels to a foreign country, where the stranger meets him on the other side of immigration and escorts him to a waiting helicopter. It ferries them 20 miles to an isolated peninsula inaccessible by car. Below, the ocean spray and spring runoff have cratered the land's boulders with natural reflecting pools. In the distance, a historic lighthouse; in the foreground, a concrete bunker where, during World War II, sentinels as lonely as the old lighthouse keepers once watched for German submarines. As the pilot maneuvers in the wind, Gorlin points to a rocky ocher shelf created by receding glaciers, and, shouting over the din, tells his new client, "That's where the house should go."

Fast-forward six years to the same wild site. The client's 50 private acres, in Ketch Harbour, Nova Scotia, are now connected to the outside world by a new road. It leads to an arresting residence built with "two foundations," Gorlin says. "Bedrock and trust." The



house also has two Janus-like faces: a severe concrete façade on the forested inland side, and a sheer curtain wall framing the ocean's boundless horizon. The luminous white-walled interiors and the terraces are floored in the same creamy limestone, so the space flows like water throughout.

Gorlin's client, a tax attorney for an international corporation, is a widower with a college-age daughter. His beloved wife died two years before their dream house was complete. "We intended to retire here," he says quietly. The space is still precious to him: Her spirit inhabits it. He and his daughter spend brisk June mornings hiking in the vast nature reserve that abuts their property and cloudless August nights on their rooftop deck, counting the falling stars. "We chose Nova Scotia in part for its purity," he explains. "The sea air is so clean, and the sky so unpolluted that you see the Milky Way as the first hunters did."

The client chose Gorlin for the clarity of his style. His signature materials are glass, concrete, and metal. The prizewinning projects in his portfolio reflect his admiration for his hero, Louis Kahn, the great modernist, but they also relate to his studies of Kabbalah,

in which earth and heaven, darkness and light, form and emptiness are in unity. "An elemental landscape like this could easily be overwhelmed by a monolithic edifice or one that competed with it," Gorlin says. "So I designed the house as a series of discreetly linked pavilions on two levels, each with a separate function and angled toward a different focal point. You still have a panoramic view, but it has a narrative, like the panels of an altar triptych."

Gorlin was gratified that the lawyer and his wife had selected what the architect considered to be the most radical of several models he presented to them. "They weren't afraid of starkness," he says. "At every stage they surprised me with their understanding of modernism's poetry." The client observes, "The ultramodern transparency of Alex's work resonated with us. He had at one point suggested limestone cladding for the concrete walls, but when they were poured, we preferred their raw beauty."

The Maritimes' climate proved to be much more demanding than the lawyer was. "To withstand the rough weather," Gorlin says, "steel, reinforced concrete, and Starphire glass were essential materials. Our

Above: An expansive terrace overlooking the Atlantic features furniture by Harbour Outdoor; the house's concrete walls were cast in place, and the railing is made of tempered glass with aluminum posts. **Opposite, from top:** The property is backed by a stretch of pristine wilderness. A cheerful yellow Dakota Jackson chair punctuates the spartan entry hall.



In the living room, a pair of club chairs by Perez and a Kartell cocktail table are joined by a matching chair and ottoman by Ligne Roset; the fabric on the sofa (in the foreground) and on the walnut-framed armchair (at rear) is by Calvin Klein Home for Kravet. The ceiling fan is by Big Ass Fans, the three paper lanterns are Isamu Noguchi designs, and the rug is from ABC Carpet & Home.





builder, Andrew Watts, scribed the concrete to the rock with such finesse that it's almost like marquetry." The Halifax shipping lanes run just offshore, and Gorlin designed the vaulted roofs to evoke the sails of the old schooners that once plied them. He also shielded the rooftops in rolled zinc to resist hurricanes. "My greatest challenge," he says, "was to make the house appear both rooted to the land and resting weightlessly upon it."

If the architecture pays homage to the landscape, the interiors, in Gorlin's words, "defer to the architecture." He collaborated with a local designer, Ray Frizzell, who curated an ensemble of spare furnishings in a volcanic palette (ash, pumice, obsidian), enlivened by judicious jolts of color: a forsythia-yellow chair by Dakota Jackson in the entry hall; a vibrantly striped Tibetan rug in the living room; and in the media room, an abstract painting by Matthew Fischer that recalls the dazzle of sun on water.

Like the house itself, the decor seems both anchored and buoyant. "It's a place of peace and contemplation," the owner says. "Distant from the world, close to nature. It's more than a vacation home, it's a sanctuary." □



From top: The home's open layout links the kitchen, dining area, and living room. Leather chairs by Calligaris surround the reclaimed-elm dining table by Clubcu; the paintings are by Christopher Webb, and the floor lamp is by Isamu Noguchi.

Opposite, from top: Painted in a Benjamin Moore white, the kitchen is centered by an island clad in Caesarstone; the stools are by Gus Modern. Two prints by Steve Farmer hang at the end of the light-filled entry hall, which is paved with Bulgarian limestone.





The master suite's bespoke bed is set against stained-walnut panels and dressed in a blanket and bed linens by Room & Board; the fan is by Emerson. **Opposite, from top:** A cast-concrete bench stands in the master bath, which features shower fittings by Dornbracht. In another bedroom, a Sara Caracristi painting overlooks a Calligaris bed and a Ligne Roset chair.



Setting the Scene

Architect Jim Joseph and musical theater composer Scott Frankel rejuvenate an 1830s house in upstate New York as a welcoming weekend getaway

TEXT BY DAVID COLMAN
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY HOWARD CHRISTIAN



The Hudson Valley, New York, residence known as Forth House has been restored to Greek Revival perfection. **Opposite:** The home's owners, architect Jim Joseph (left) and composer Scott Frankel. For details see Sources.

Make no mistake: Architect Jim Joseph knows how to live with the past. For years the *New Yorker*—whose firm, Hottenroth + Joseph Architects, is known for sensitive updates to historic residences as well as for supremely comfortable modern spaces—spent weekends at a well-preserved mid-1700s Dutch stone house in the Catskills. “The floorboards had never been sanded, and original delft tiles were around every fireplace,” he recalls admiringly. “But it was like living in a museum.”

So about ten years ago Joseph and his partner, Broadway composer Scott Frankel, began to feel that, history-wise, the time had come to move forward, into something of a slightly later vintage. “When you go from an 18th-century house to a 19th-century one, you understand the idea of progress,” Joseph says. “The ceilings are higher, there’s more light, and it’s more commodious.”

Though not yet actively looking, the architect happened upon photographs of a grand, elegantly proportioned Greek Revival residence known as Forth House, just across the Hudson River, in Livingston, New York. Before he ever saw it in person, he knew it was the one. Built in the 1830s by the Livingston family (early settlers who gave the town its name), the four-bedroom structure featured soaring windows and a generous 5,000 square feet of living space. Joseph and Frankel ended up buying it in late 2004, moving in the same day they closed. “This house is a very calming place,” says Joseph, “partly because it’s so symmetrical and so beautifully laid out.”

Moving in was just the first step in what has been a long and thoughtful renovation—a process Frankel playfully concedes has involved only modest input from him. “Jim has such a brilliantly honed eye, I am happy to defer to him,” says the composer, who received a Tony Award nomination for his work on *Grey Gardens* and most recently wrote the score for the musical adaptation of *Far from Heaven*. “All I said was that I didn’t want it to feel like some sort of museum piece. I wanted it to really be a working home as well as a beautiful one.”

Part of Forth House’s appeal was that the place had suffered little in the way of previous renovations. One exception was the kitchen, which was originally in the basement—as was customary in the mid-19th century—but had been relocated to the main

floor in a rather jerry-rigged manner, probably in the 1960s or ’70s. Never fully finished, with cheap plywood cabinetry and outdated appliances, the space was, as Frankel bluntly puts it, “depressing.”

Another issue was the conservatory, a large postmodern-cum-Regency structure with pink and teal accents that had been added to one side of the dwelling in 1982 and had fallen into disrepair. It threw off the house’s otherwise perfect symmetry, and the couple didn’t need a conservatory. They considered simply razing it, but Joseph cleverly decided to keep the addition and convert it into a kitchen instead. (The former kitchen is now a palatial powder room.) Frankel swore that he would do all the cooking if Joseph cooked up a kitchen worth cooking in, and Joseph responded by outfitting the skylit space with an antique hood and pendant lights, a massive black soapstone sink and counters, a Belgian-petite-granite floor, and a sprawling island topped with antique wood.

Joseph’s decor throughout the rest of the home owes as much to Dorothy Draper as it does to Dolley Madison. Splashes of vibrant red, yellow, and green add invigorating jolts to the classically inflected spaces, playing off the layers of pattern in the bold ingrain carpets Joseph collects and the gleaming chinoiserie wallpaper that was already installed along the stairway and only needed a bit of repair.

When it came to the furniture, Joseph bought most of it in nearby Hudson’s renowned antiques shops (Vincent Mulford’s in particular). “A house like this requires a few big pieces to anchor the rooms, but beyond that,” he notes, “it just needs a lot of little stuff.” While focusing on 19th-century objects, he made judicious use of a few contemporary art-

works, hanging an abstraction by local painter Frank Faulkner, for example, in the traditional dining room.

There’s still plenty of space for tinkering—outdoors as well as indoors. The grounds came with some splendid old trees (including an allée of 25-foot-tall hemlocks) but had largely been ignored, so the couple undertook extensive editing and restructuring, adding a rustic walk profuse with rhododendron, witch hazel, and azalea—all of which look as enchanting under snow as they do in full bloom.

Almost a decade on, Joseph isn’t ready to declare the place finished, relishing Forth House and its property as an ongoing, ever-evolving project. “I love the rhythm of going there and getting totally obsessed with what we are doing,” he says. “But I need to return to the city after two or three days. If I were there all the time, it would cease to be an escape.” □



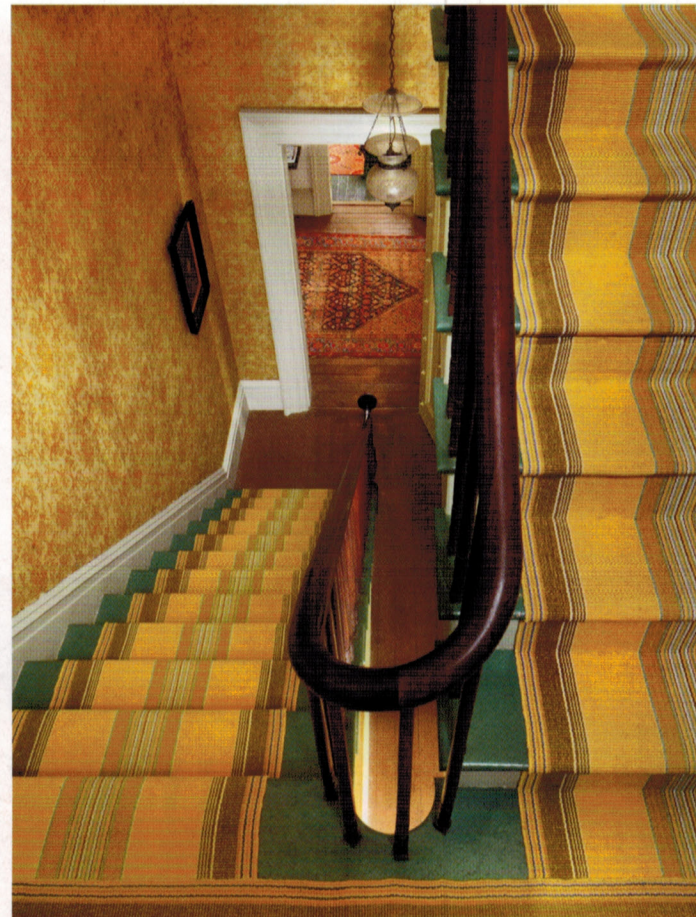




Clockwise from left: In the living room, a circa-1850 chandelier from Vincent Mulford Antiques joins George III demilune tables and an 1890s Blüthner grand piano; over the mantel is a French Empire gilt-wood mirror from Doyle Antiques. Boo, the couple's mixed-breed shelter dog, rests in the entrance hall, which is painted in a Farrow & Ball white and features a 19th-century Scottish lantern from Benjamin Wilson Antiques and French Empire mirrors. Chinese hand-painted panels flank a medallioned doorcase in the living room.

The dining room's Regency-style pedestal table, from Stair Galleries, is surrounded by circa-1840 side chairs by Duncan Phyfe and Sons; the sisal is by ABC Carpet & Home. **Opposite, clockwise from top left:** The kitchen's glazed cabinets were fashioned from antique windows; above the island hangs a copper lantern, and the drop-leaf breakfast table is Federal. Antique Wedgwood and Coalport china is stored in the pantry. A Dash & Albert Rug Co. runner descends the stairs. For the powder room (formerly the kitchen), an Empire console was made into a vanity; the mahogany mirror is Directoire, and the carpet is 19th century.







In the red guest room, a French Empire bed from Stair Galleries is paired with an antique Venetian-stripe carpet. **Opposite, clockwise from top:** A Boston gilt-wood mirror from Theron Ware Gallery overlooks the library; Boo stands on a 19th-century ingrain carpet from Hudson Supermarket. An antique Turkish kilim energizes the upper stair hall, as does the American Empire bench. Another guest room, painted in a Farrow & Ball green, contains a 19th-century chandelier from Ad Lib Antiques & Interiors, a French Empire chest and bed, and an American fancy chair from the same period; the antique ingrain carpet is from Gottlieb Gallery.





“When you go from an 18th-century house to a 19th-century one, you understand the idea of progress,” Joseph says. “The ceilings are higher, there’s more light, and it’s more commodious.”



Sporting a vibrant green by California Paints, the master bedroom is anchored by a New York Empire bed topped with a 19th-century chintz coverlet; a photograph by John Dugdale is propped on the mantel. **Opposite:** The master bath is accented by a Tom Leaver painting, and the runner is an antique Venetian stripe.



Vicente Wolf Assoc. decorated the New York apartment of actress Julianna Margulies and her husband, Keith Lieberthal (opposite). The living area is anchored by a sofa covered in a Larsen fabric. The African carved post and Portuguese Colonial candlesticks standing at the window are from VW Home, as are the Burmese side table and the hand sculpture; the lounge chair is by B&B Italia, and the carpet is by Doris Leslie Blau. Margulies is wearing a couture dress by Ulyana Sergeenko. For details see Sources.



PRIME TIME



Julianna Margulies, the Emmy-winning star of *The Good Wife*, finds bliss in a family-friendly Manhattan apartment with modern-meets-Asian interiors conceived by designer Vicente Wolf

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY WILLIAM ABRANOWICZ PRODUCED BY ANITA SARSIDI



Artist Elizabeth Lyons created the light fixture that hangs over the limestone-top dining table; the bone-inlaid Indian chair and the low armchair (clad in a Maharam fabric) are both from VW Home.

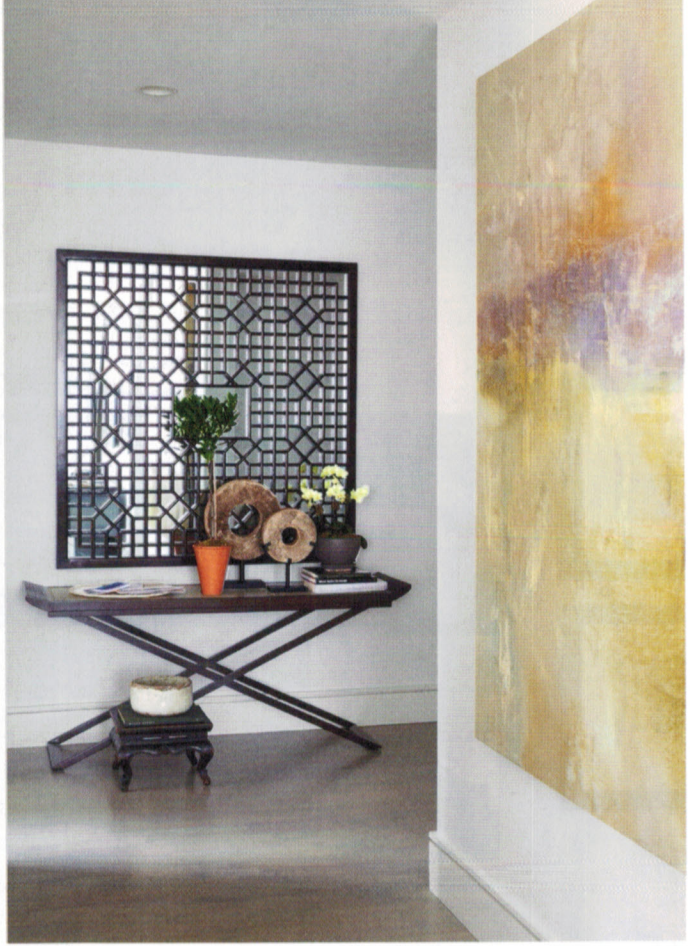
Opposite: In the kitchen, specially crafted steel shelves are suspended above the island and a pair of barstools from Design Within Reach; the backsplash is reverse-painted glass, the range and hood are by Viking, and the sink is by Blanco, with fittings by Grohe.



When an actor plays a character as convincingly—and for as long—as Julianna Margulies has played Alicia Florrick on the celebrated CBS television series *The Good Wife*, it's easy to conflate the two. But their sharp differences register instantly in Margulies's presence: The actress is as warm and relaxed as Florrick is coiled and controlled. The bright, airy New York apartment Margulies calls home underscores the point. Purchased a decade ago while the building was still under construction in the SoHo district, the loftlike 2,200-square-foot dwelling was created by combining two then-available units—a studio apartment and a two-bedroom.

"I bought it thinking I'd flip it," says Margulies, who was bouncing between coasts and acting projects at the time. Her plans shifted, however, once she actually experienced the space, with its ten-foot-plus ceilings and its rooms filled with light streaming through the amply proportioned windows—double paned to soften the city's clamor. "There's just this sense of calm here," she says. "I didn't realize what a smart buy it was." Or how perfectly it would serve her needs as a single woman with a demanding career.

But in 2007, life took an unexpected turn when Margulies married Keith Lieberthal (the global director for a financial research company). Shortly after that, Margulies became a mother (their son, Kieran, is now six), then landed the role on *The Good Wife* that would win her an Emmy in 2011. "Suddenly I had a husband,



a baby, and this hectic, crazy life,” Margulies says. Were that scenario part of a made-for-TV movie, the family would have pulled up stakes and relocated to a larger home, a story line Margulies and Lieberthal were actually ready to embrace. A two-year search for new digs, however, failed to turn up anything the couple liked better. So instead of moving they opted to freshen up their existing residence.

The actress had always done her own decorating, but having a young child and a work schedule that routinely calls for 14-hour days meant handing off some responsibilities. Enter designer Vicente Wolf. “I’m obsessed with design magazines,” Margulies confesses. “And every time I’d get to a room I loved, it was Vicente’s. He has this way of making spaces not just beautiful but homey, modern, and useful.” To achieve this delicate balance for his latest clients, Wolf focused on a handful of architectural and cosmetic changes, while also rethinking the furnishings—wherever possible incorporating items of personal significance to the couple. “For Julianna and Keith, my job was to ensure that the apartment felt entirely new,” the designer says.

Margulies and Lieberthal entertain frequently, so at the top of the priority list was the creation of a distinct dining area in the principal living space—a challenge in any open-plan apartment. Wolf solved the problem by rounding one corner of the room to accommodate a banquette and an elliptical dining table. The living area is then delineated by a circular vignette that features an overscale crescent-shaped sofa, a cocktail table, and a lounge

chair. “When you’re sitting on the sofa, it’s like you’re in a room within the space,” Wolf says. And to enhance the apartment’s airiness, he painted the brown woodwork white, selected upholstery in taupes, charcoals, and honeyed neutrals, and bleached the maple floors an ethereal shade of gray.

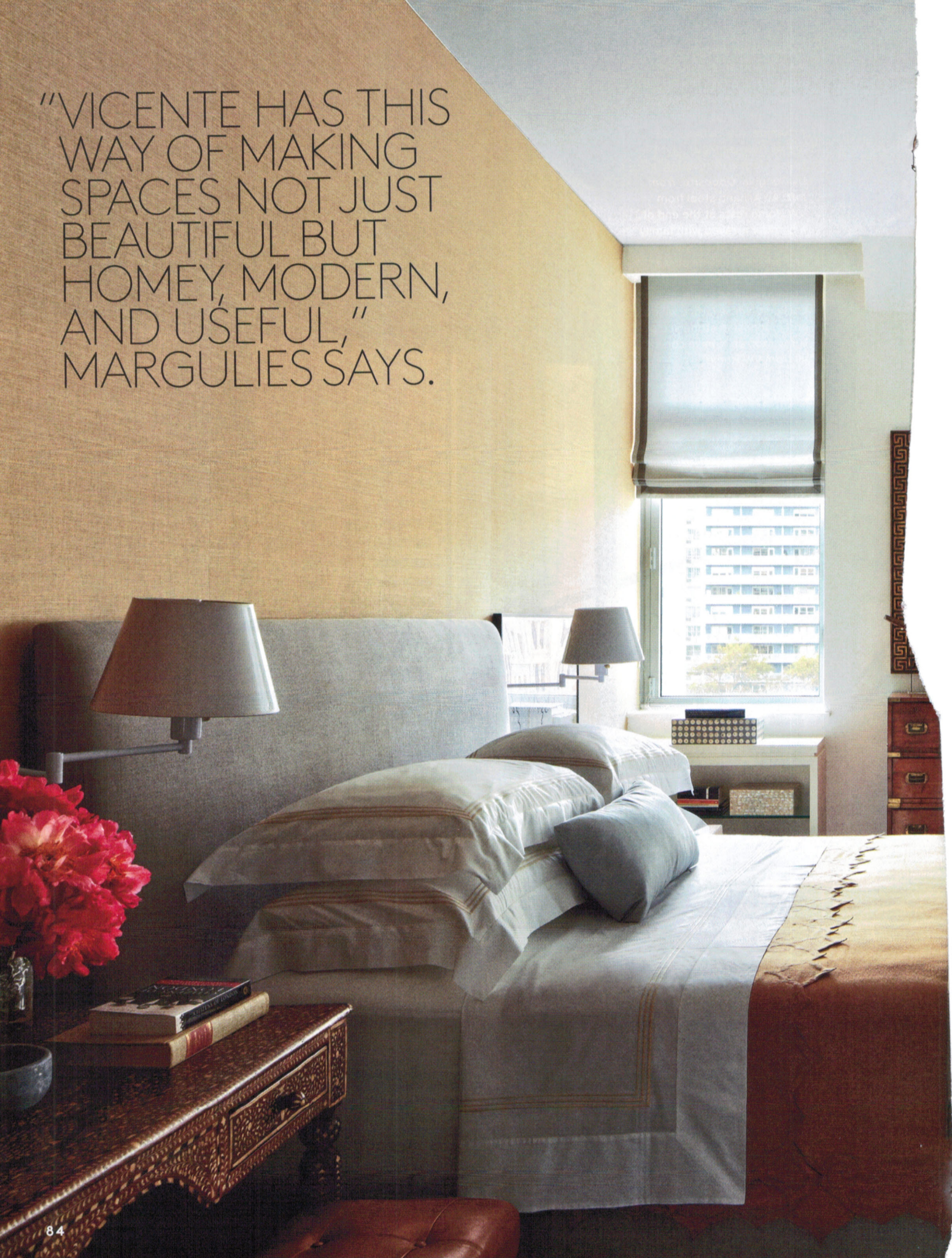
As for the furniture, with the exception of a few key pieces collected by Margulies over the years (among them the master bedroom’s Fortuny light fixture and 19th-century campaign chest), most were either sourced by Wolf or custom made at his direction, including the walnut-and-steel partners desk that anchors the study. Add to this the slab of polished steel that he propped against one wall of the living room, and the result is Wolf’s signature blend of old and new—a comfortably bohemian, eminently inviting dwelling where an ornate Indian desk is juxtaposed with the modern lines of a Saarinen Womb chair. Says Wolf, “That mixture is what makes a home great years after it’s done.”

The art and accessories—many of them linked to Margulies’s friends and family—are similarly eclectic, ranging from Portuguese Colonial candlesticks in the living area to the sunny painting by London artist Daisy Cook in the entrance hall. A particular favorite is the light fixture above the dining table; composed of 60 handcrafted glass magnolia blossoms, it was made by artist Elizabeth Lyons, a longtime friend of the actress’s. Treasures like these define the apartment, which is largely devoid of totems to Margulies’s high-profile career. As she says, “When I’m home, it’s about being a mom, a wife, and a friend.” □

Vicente Wolf designed the walnut-and-steel partners desk in the office; the Roman shade is of a Silk Trading Co. fabric, the lamps are by Artemide, the Eames chairs are by Herman Miller, and the grass-cloth wall covering is by Donghia. **Opposite, from left:** An Ashanti stool from VW Home rests at the end of a corridor arrayed with family photographs. The foyer and adjacent hall display a painting by British artist Daisy Cook as well as a mirror-backed Chinese lattice window and Indonesian stone sculptures atop an X-base console, all from VW Home.



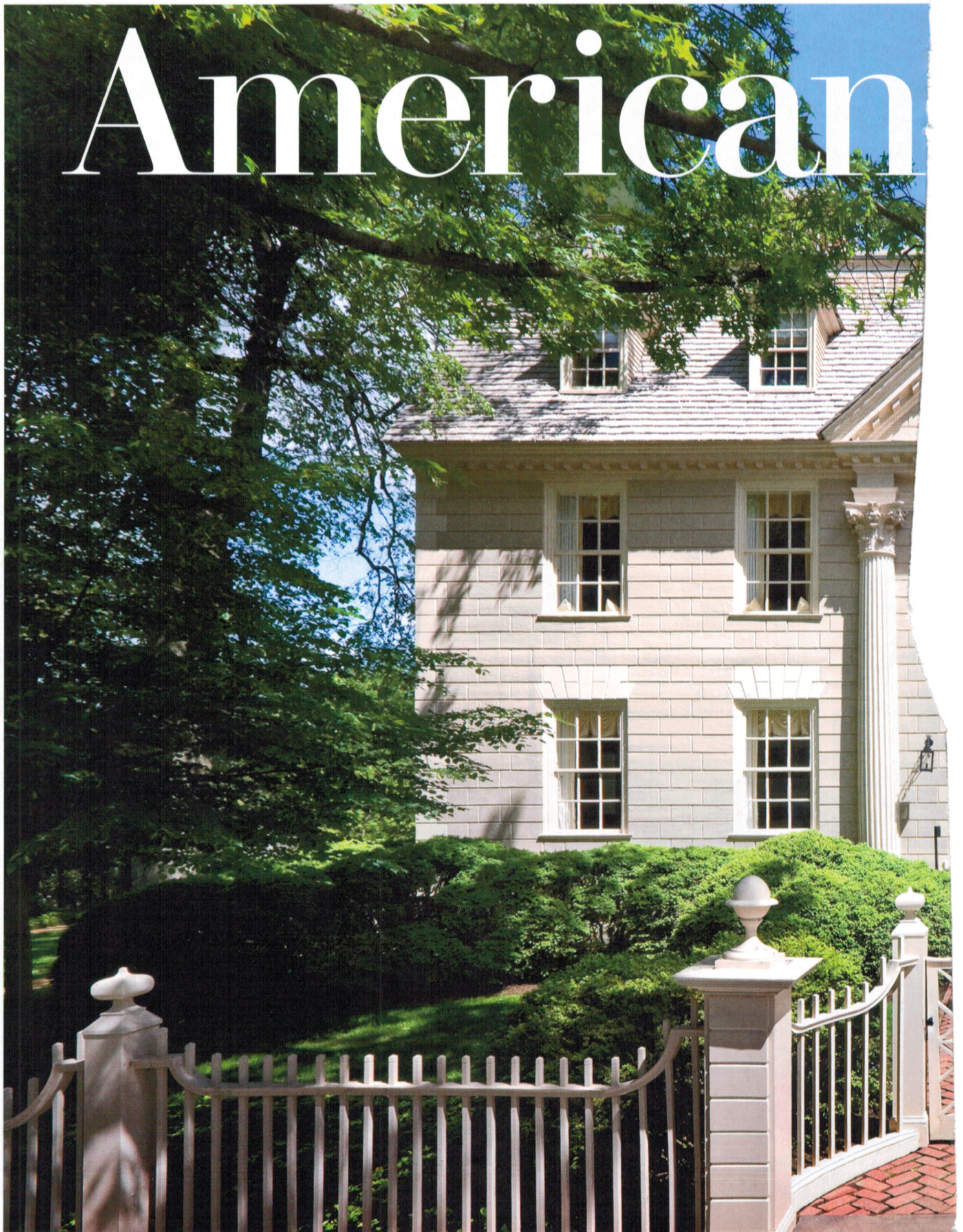
"VICENTE HAS THIS
WAY OF MAKING
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BEAUTIFUL BUT
HOMEY, MODERN,
AND USEFUL,"
MARGULIES SAYS.



The master bedroom is illuminated by a Fortuny light fixture by Venetia Studium, an industrial floor lamp, and swing-arm sconces. The mirror dates from the 1950s, and the Eero Saarinen womb chair and ottoman are by Knoll; a framed heirloom Kuba cloth is mounted above the low cabinet at right.



American



Heritage



For the oldest house in Washington, D.C., designer Mariette Himes Gomez devises an elegantly edited decor that enlivens the home's glorious Georgian architecture

TEXT BY DOUGLAS BRENNER PHOTOGRAPHY BY SCOTT FRANCES
PRODUCED BY HOWARD CHRISTIAN

Engaged Corinthian columns distinguish the main façade of the Lindens, a 1754 Georgian residence in Washington, D.C., that was recently redecorated by Gomez Assoc. For details see Sources.

Back in November 1937, *The Washington Post* ran a story recounting how six U.S. senators,

the British ambassador, and other high-profile guests attending noted D.C. couple Miriam and George Maurice Morris's housewarming at their historic home, known as the Lindens, "had to pinch themselves . . . to be sure they hadn't stepped backward 200 years." The hostess greeted everyone in a damask hoopskirt, and the refreshments were made from Colonial recipes. Junior League guides recited the provenances of the period furnishings. Over the next 45 years Miriam would welcome to the dwelling some 50,000 visitors, from First Ladies to scholars. Whether amazed or bemused, they surely never forgot the couple's overwhelming passion for the past.

A fertilizer heiress and a lawyer, the Morrises collected 17th- and early-18th-century Americana with discernment, and to complement their treasures they agreed that only an authentic Colonial house would do. Unfortunately nothing in Washington, D.C.—which was founded in 1790—fit the bill, so they scoured the East Coast for a suitable landmark that could be relocated. In 1934 they zeroed in on the Lindens, a 1750s Georgian masterpiece in Danvers, Massachusetts. One of the property's owners at the time, legendary antiques dealer Israel Sack, had sold off the paneled parlor to what is now the Nelson-Atkins Museum of Art in Kansas City; demolition threatened what remained. The Morrises snapped up the three-story house for about \$13,000 (approximately \$227,000 today), and under the supervision of Walter Macomber, Colonial Williamsburg's first resident architect, the

Right: Installed in the 1860s, French scenic wallpapers introduce exotic panoramas to the entrance hall and staircase, which is carpeted in a striped runner by Woodard & Greenstein. The sofa, clad in a Manuel Canovas fabric, and the gilt-wood mirror are from the Shop; the huntboard is circa-1810 English.







Above: The pilastered living room has a classic, comfortable array of modern upholstery and Georgian and Charles X antiques; the formal curtains and valances are trimmed with a fringe by Samuel & Sons, and the Sultanabad carpet is from Doris Leslie Blau.

Below: Dominated by paneling painted in a Donald Kaufman hue that recalls Wedgwood drabware, the library's neutral color scheme is warmed by the ruddy tones of a carpet from Doris Leslie Blau and Fortuny-fabric pillows from David Duncan.





A lantern chandelier from Nesle hangs in the pine-floored entrance hall; framing the doorway is Dufour et Leroy's famous Les Paysages de Télémaque dans l'île de Calypso, one of three colorful antique wallpapers that animate the space.





frame structure was dismantled nail by nail and carted to Washington on six railroad freight cars to be rebuilt in the posh Kalorama neighborhood. As for the parlor, Sack had it replicated as part of the sales agreement.

Surprisingly, the damage in transit amounted to little more than a few shattered windowpanes. Especially notable was the survival of three complete sets of Dufour et Leroy scenic wallpapers, which artisans steamed off the two-story stair hall and rehung once the Lindens reached its new home. The Morriszes waived their usual collecting rules for these 19th-century French rarities, and they also allowed Macomber to strengthen the structure with steel beams and to tuck modern bathrooms for them and their three children into closets once used for powdering wigs. Glaring anachronisms were concealed: Fake book spines masked the radios, and antique boxes hid the telephones.

Following Miriam's death in 1982 (her husband had predeceased her decades earlier), Christie's dispersed all but one of the couple's prize antiques: the eight-bedroom mansion itself. When the present owner, who acquired the Lindens seven years ago from a subsequent resident, first showed the unfurnished rooms to interior

From left: In the dining room, a circa-1880 George III-style chandelier from Kentshire is suspended above an antique double-pedestal table from the Shop; the Georgian chairs are a mix of antiques and reproductions, and the curtain fabric is by Rose Cumming. The kitchen features light fixtures by Howard Kaplan Designs, a Sub-Zero refrigerator, and Windsor chairs by Woodard & Greenstein.

Clockwise from near right: A circa-1800 English linen press is a focal point of the master bedroom; the chair and ottoman by Anthony Lawrence-Belfair are clad in a Nancy Corzine fabric, the floor lamp is by Hinson & Co., and the Amritsar carpet is from Doris Leslie Blau. The room features a custom-made J. Paul bed upholstered in a Zimmer + Rohde fabric. Another bedroom is highlighted by valances made of a Kravet silk, a candlestick lamp from John Rosselli & Assoc., a club chair covered in a Sahco fabric, and a rug by Beauvais Carpets; the circa-1875 Pennsylvania quilt is from Woodard & Greenstein.



designer Mariette Himes Gomez, the decorator recalls, "He proudly pointed out that this is the oldest house in Washington." Her role promised to be a delicate balancing act. While her client cherished the structure's legacy, she observes, "he did not want it to feel like a house museum. He wanted it to feel like home."

That being said, Gomez channeled some Morris spirit when she addressed the subcontractors. "I told those guys, 'Respect this house!' That became my mantra, too." Wide-plank pine floors, some of which had been painted ebony, were patiently hand-sanded and then burnished to a natural patina. "The floors and exquisitely detailed walls may be the most beautiful things in this house," says the designer, noting that the furnishings needed to defer to the elegant woodwork, from the double-cross paneled doors to the window seats she describes as "so chic." Gomez adds, "You want people to notice all that, not some decorator's one-upmanship."

The wallpaper in the entrance hall struck a different, more romantic chord and provided important inspiration, too. "It's the center of the universe here," the designer says, "a whole world of culture and color." The intricate scenes of ancient Greece and Peru (hundreds of separate blocks were used to create them) led Gomez to develop a rich yet low-key palette for the surrounding

rooms. "Some historic colors look incredibly bright to us today, because they were meant to be seen by candlelight," the designer says, "so I subtly adjusted their intensity." She concocted a pale blue for the dining room to enhance its intimate atmosphere. In the library, walls painted a soft café au lait set a cozy mood attuned to the client's love of reading. Persian carpets extend this tonal range with madder reds and shades of indigo.

Georgian furnishings anchor the rooms (Gomez bought numerous antiques in London), but modern-day comfort is preferred to curatorial strictures. Sleeping quarters are outfitted with contemporary beds with upholstered headboards, as opposed to the traditional canopied four-posters beloved by the Morriszes. The swagged and fringed curtains, however, are "formal, to sympathize with the mantels and other woodwork," Gomez says. In the dining room, meanwhile, an 18th-century portrait of a dour bewigged Scot is leavened by its reflection in glamorous 1930s Venetian mirrors.

Not long after the designer's work was done, a neighbor knocked on the front door to say, "I have six Hepplewhite chairs that used to be in this house before it left Massachusetts. Would you like them?" Bills of sale verified the man's story, and soon the chairs were carried down the street and into the dining room, where you can almost hear them sigh, "Home at last." □

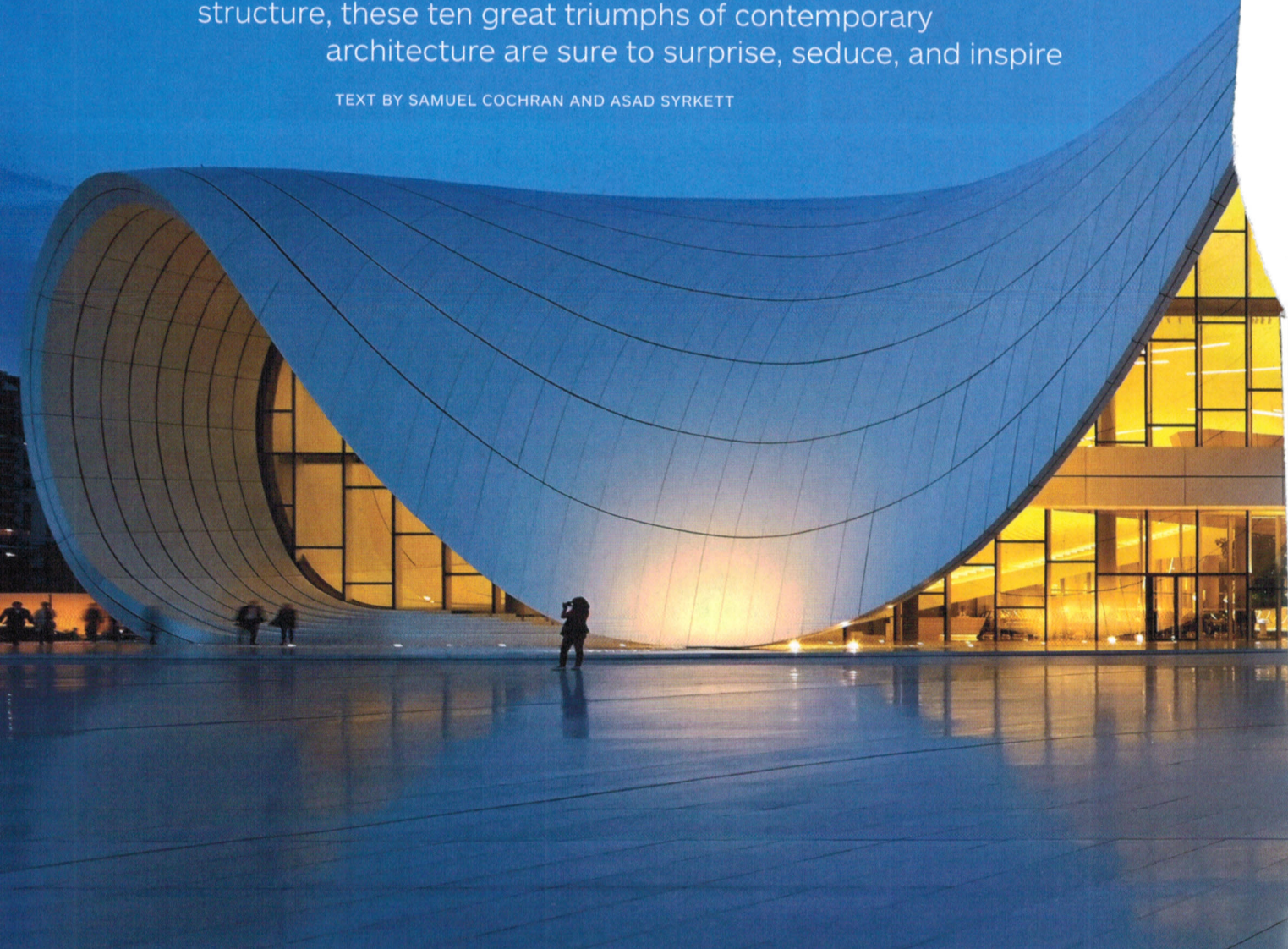




MAKING WAVES

Whether a reimagined form or an entirely new structure, these ten great triumphs of contemporary architecture are sure to surprise, seduce, and inspire

TEXT BY SAMUEL COCHRAN AND ASAD SYRKETT





THE HEYDAR ALIYEV CENTER

BAKU, AZERBAIJAN ZAHA HADID ARCHITECTS, 2012

A seemingly continuous curve, this performance-and-exhibition venue emerges fluidly from its surrounding plaza, melding architecture and cityscape. Nodding to Islamic calligraphy and decorative motifs, the center is a bold contrast to Baku's prevailing hard-edged Soviet aesthetic. Glass-fiber-reinforced panels of concrete and polyester clad the building's exterior—its undulating shape a feat of engineering, with structural supports embedded into the façade allowing for column-free expanses inside. Sinuous surfaces are carried throughout the one-million-plus square feet of interior space, including a 1,000-seat auditorium lined in ribbonlike stretches of oak.

When imaginatively conceived and deftly executed, architecture has an impact far beyond its footprint. A great building can revive a neighborhood, energize a community, or simply impart a widespread sense of wonder. To compile the best of the field's cutting edge, the editors of *Architectural Digest* surveyed the globe, identifying ten recently completed projects that impress and amaze. So what characterizes the most compelling structures now? Distinctiveness, first and foremost. The chosen works vary broadly in terms of scale and function as well as in style and spirit, but all represent a unique vision. Some are exercises in formmaking pyrotechnics. Case in point: Zaha Hadid's

splendidly curvaceous cultural center in Baku, Azerbaijan (pictured on the previous spread). Others, like the minimalist open-air pavilion by Foster + Partners in Marseille, France, are sublime studies in simplicity. Inventiveness prevails, perhaps nowhere more strikingly than in Aedas's twin Abu Dhabi skyscrapers, whose smart façades adjust to changing light conditions. And underlying all these edifices is a deep connection to place, with each design sensitively responding to its locale's history and aesthetic traditions. To be sure, there are other spectacular new buildings—far more than could possibly fit in our pages. Consider this sample a reflection of the times, a celebration of ingenuity, and a reminder of architecture's power to inspire.

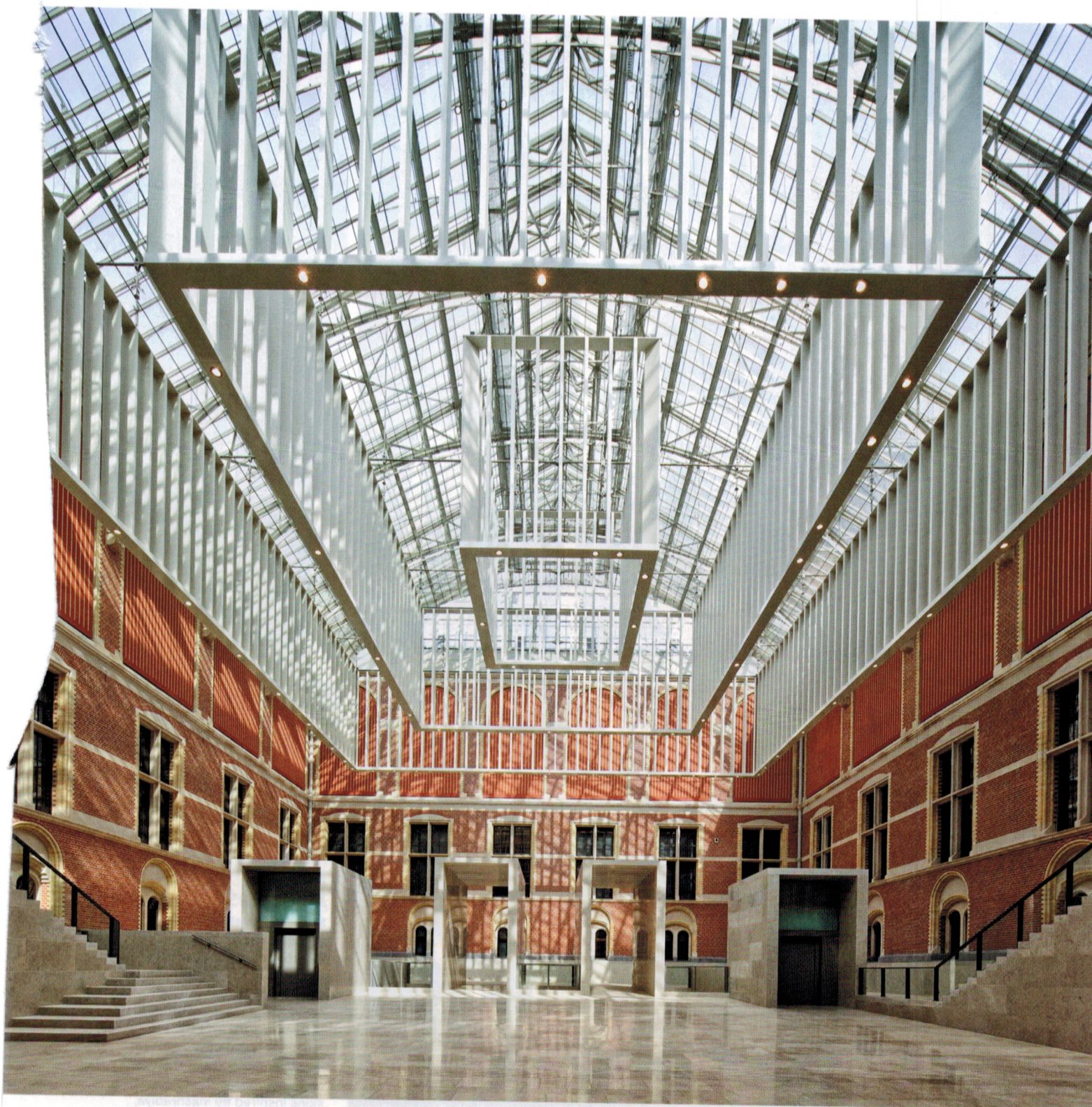
FOGO ISLAND INN

**FOGO ISLAND,
NEWFOUNDLAND AND
LABRADOR**

SAUNDERS ARCHITECTURE, 2013

A standout in an extraordinary setting, this waterfront structure is the latest project by architect Todd Saunders to grace the remote isle, off the coast of Newfoundland. The Norway-based talent previously completed a series of cabin studios for a local artist-residency program, and this inn—opened in June—echoes the spare vernacular-inspired style of those acclaimed buildings, albeit on a considerably larger scale. Totalling some 43,000 square feet, the hotel features a dynamic arrangement of geometric volumes, each sheathed in painted spruce boards. (There are 29 guest rooms as well as a restaurant and a spa.) Elevated on steel stilts above the rocky terrain, the edifice hugs the coastline, affording every room sweeping views of sea and sky.



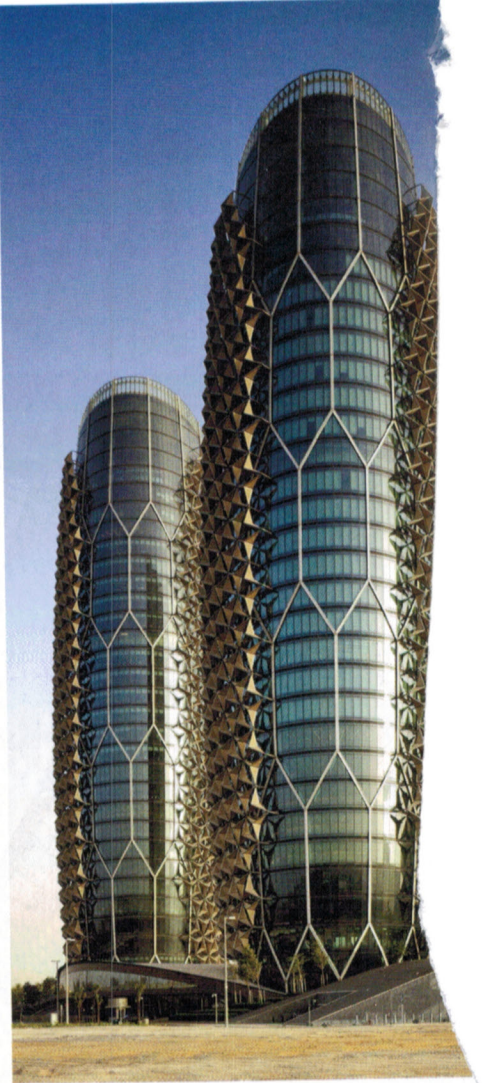
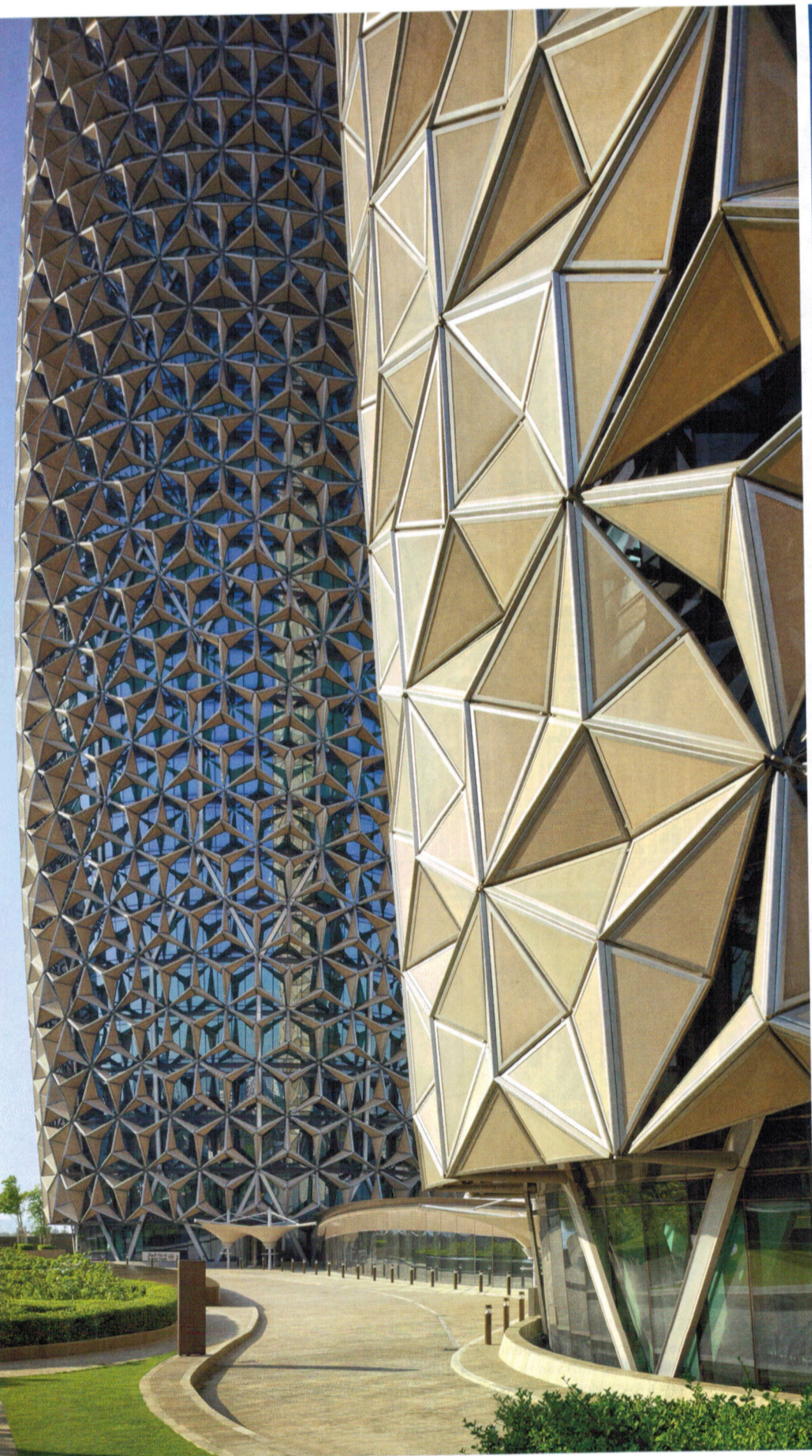


RIJKSMUSEUM

AMSTERDAM

CRUZ Y ORTIZ ARQUITECTOS WITH VAN HOOGEVEST ARCHITECTEN AND WILMOTTE & ASSOCIATES, 2013

Originally designed by Pierre Cuypers in 1885, this vast and venerable institution reopened in April after a full decade of work to rejuvenate its brick-and-stone building and adapt it to 21st-century needs. Collaborating with Van Hoogevest Architecten (specialists in historic interventions) and designer Jean-Michel Wilmotte, the firm Cruz y Ortiz oversaw a meticulous restoration of the interiors, including the 19th-century rooms that house masterworks of the Dutch Golden Age. Most dramatically, Cruz y Ortiz reworked two glass-top courtyards—removing galleries that had been added over the years—and lowered the spaces several feet to connect them via an underground passageway. Outfitted with stunning nested light fixtures, the linked atriums (one is shown) now serve as the soaring entrance hall, complete with a café and shop.



AL BAHR TOWERS

ABU DHABI,
UNITED ARAB
EMIRATES

AEDAS, 2013

Standing 25 stories tall, these twin cylindrical structures ingeniously marry local customs with technical innovation. (The complex serves as the headquarters for the Abu Dhabi Investment Council, an arm of the government.) Embellishing the glass-and-steel buildings are second skins inspired by *mashrabiya*, the latticework window coverings often seen in Arabic architecture. Unlike the traditional carved-wood screens, however, these automatically react to the sun—their modular panels of Teflon-coated mesh opening and closing to reduce solar gain and energy consumption while creating shifting geometric motifs.



MARSEILLE VIEUX PORT PAVILION

MARSEILLE, FRANCE FOSTER + PARTNERS, 2013

Composed of a bladelike canopy and slender support columns, this steel pavilion was an instant sensation upon its completion last March. The key to the folly's success is scintillatingly simple: Its highly polished underside reflects the bustling crowds below and the glistening harbor nearby, captivating passersby as well as the groups who flock to the historic plaza for outdoor performances and other events. Measuring 150 feet long by 72 feet wide by 20 feet high, the structure proves that a little bit of architectural alchemy can have a major impact on an urban environment.

ROBERTO GARZA SADA CENTER OF ART, ARCHITECTURE AND DESIGN

MONTERREY, MEXICO TADAO ANDO ARCHITECT & ASSOCIATES, 2013

Like so many of the Pritzker Prize-winning Japanese architect's impressive buildings, this new center at the University of Monterrey in Mexico combines a monolithic monumentality with a stark, poetic grace. Housing classrooms, studios, and meeting spaces, the sparsely fenestrated concrete, cement, and steel edifice spans 223,000 square feet over six stories. A triangular void carved from its middle produces a dramatically angled canopy above an entrance and allows the building to straddle a path that leads into the heart of the campus (earning the structure its nickname, the Gate of Creation). It's a daring bit of formmaking, merging beauty and brawn to bold effect.



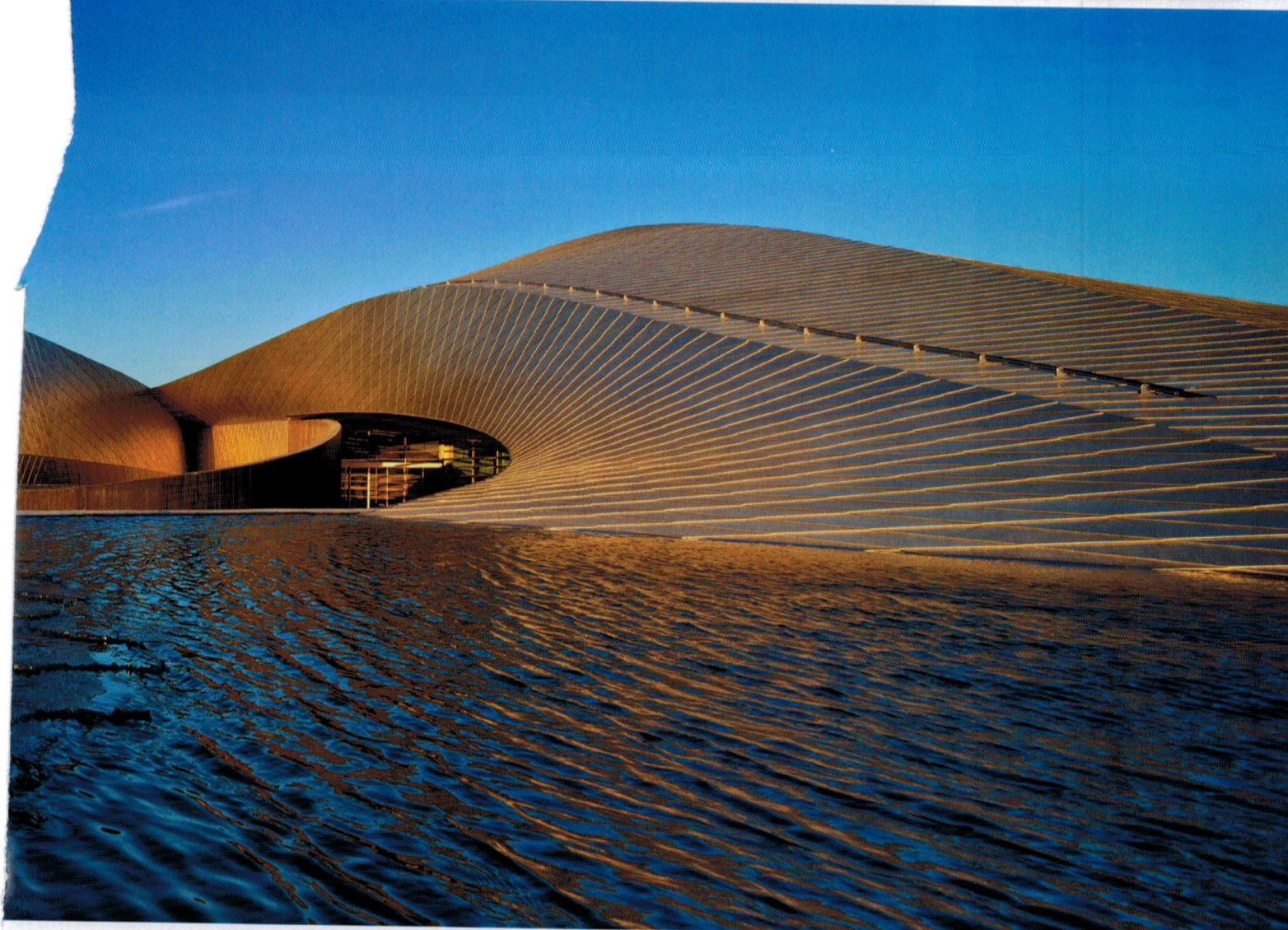
THE BLUE PLANET

KASTRUP, DENMARK

3XN, 2013

Denmark's new national aquarium, located just outside Copenhagen, is both a spectacular showcase for marine life and an homage to the sea. The 105,000-square-foot structure's five wings extend in a wavelike formation from a circular lobby. Diamond-shaped aluminum shingles clad the façade, resulting in a striking interplay of light and shadow that changes throughout the day. That imagery is in turn mirrored in the surrounding reflecting pools, which hint at the dazzling display tanks (and 450 underwater species) that await inside.





CARDBOARD CATHEDRAL

CHRISTCHURCH,
NEW ZEALAND

SHIGERU BAN
ARCHITECTS, 2013

When a 6.3-magnitude earthquake hit New Zealand in February 2011, it ravaged the seaside city of Christchurch, killing 185 people, among them nearly 30 visitors from Japan. To honor the losses suffered by both countries, Japanese architect Shigeru Ban crafted this house of worship—a temporary replacement for a nearby 19th-century Anglican cathedral that had been severely damaged. Named for the massive paper tubes that line its steeply pitched polycarbonate-clad roof, the 8,300-square-foot structure is supported by a base of eight steel shipping containers. Using repurposed and locally sourced materials minimized the project's environmental impact. Over the entrance, triangles of stained glass form a brilliant graphic pattern, a symbol of hope arising from the devastation.



PÉREZ ART MUSEUM MIAMI

MIAMI HERZOG & DE MEURON, 2013

This waterfront museum stole the show when it debuted in December during the city's annual extravaganza of art fairs and events. Designed by the Swiss duo of Jacques Herzog and Pierre de Meuron with careful consideration for the subtropical locale, the three-story structure rests on an elevated platform to protect the building from flooding and features broad overhangs that shield its terraces and galleries from the sun. Suspended from the teak-and-concrete brise-soleil is a network of sculptural columns, each a vertical garden conceived by Patrick Blanc. The museum's floor-to-ceiling windows, meanwhile, lend a sense of indoor-outdoor harmony to the concrete-walled exhibition rooms, allowing for views of Biscayne Bay and Miami. The building is a model of intelligent, understated elegance amid a fast-changing skyline.



TCHOBAN FOUNDATION MUSEUM FOR ARCHITECTURAL DRAWING

BERLIN

SPEECH TCHOBAN &
KUZNETSOV, 2013

Comprising asymmetrical volumes stacked askew, this arresting edifice was devised by architects Sergey Kuznetsov and Sergei Tchoban as an exhibition space for the latter's wide-ranging collection of architectural drawings and ephemera. The 5,360-square-foot museum—opened in June and also home to traveling shows—boasts a unique façade of molded-concrete emblazoned with a series of fine lines and swooping curves, which were lifted from historic sketches, then enlarged and repeated. Crowned with a glass-box space for offices, the museum is a dynamic, exquisitely conceived monument to the esteemed—and diminishing—art of design draftsmanship. □



CLOCKWISE FROM RIGHT: ROLAND HALBE; IWAN BAAN; EMMA SMALES/VIEW

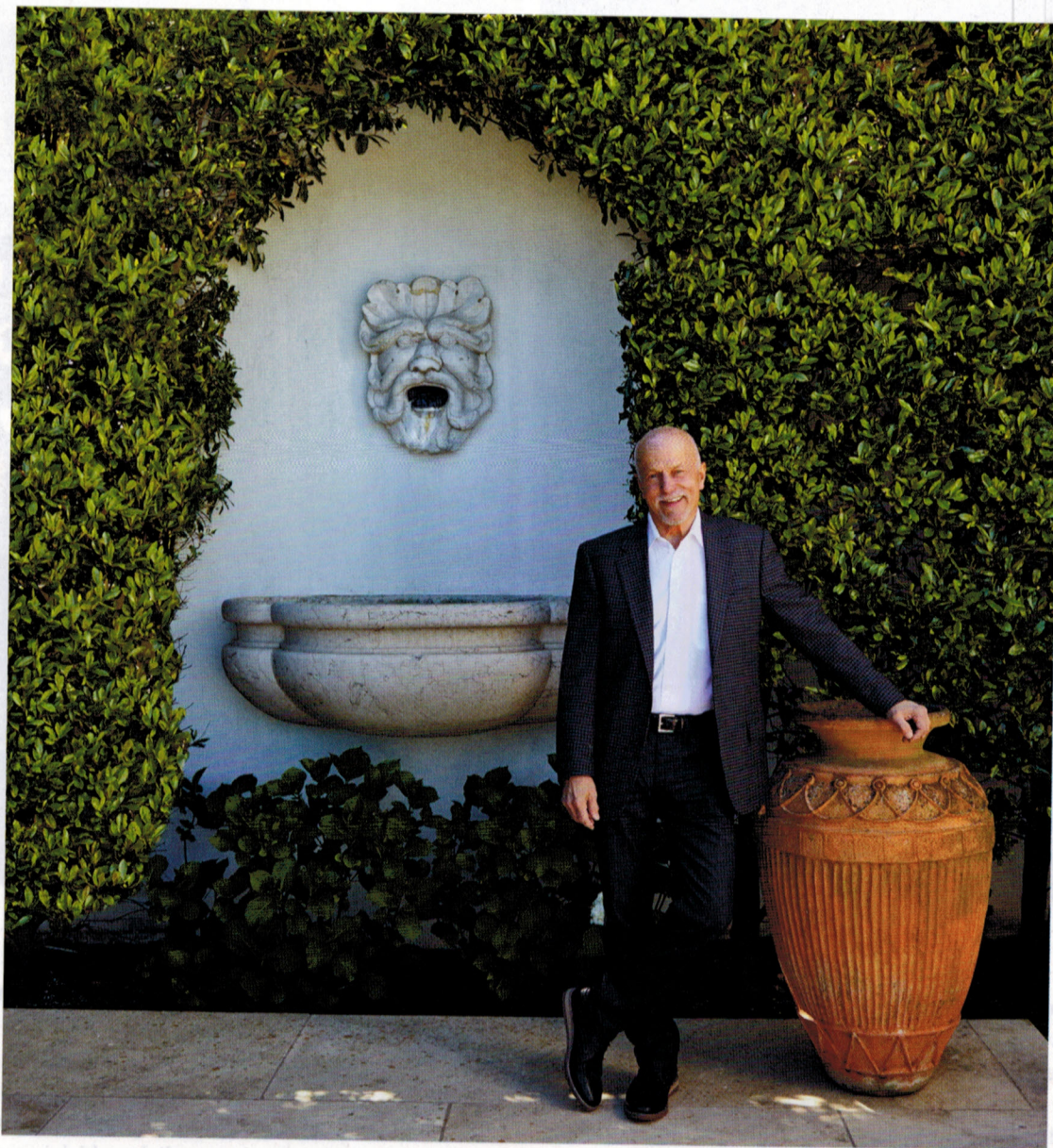
Thinking THIN



Circa-1400 Solomonian columns frame French doors in the dining area of veteran antiques dealer Ed Hardy's San Francisco house, which was designed in collaboration with BAR Architects; rococo chairs surround the vintage Arturo Pani table, and the antique wall bracket is by Carlo Bugatti.

Opposite: Hardy on a terrace that features a 15th-century Italian fountain and a circa-1900 Etruscan-style vessel. For details see Sources.

On a slender hillside lot in San Francisco, celebrated antiques dealer Ed Hardy builds a Spanish-inspired house whose lush terraces and gracious rooms offer respite from urban bustle



Northern Californians are known for viewing life through a spiritual lens, one that, for some, embraces notions of sacred energy and good vibrations—prompting more than a few dubious outsiders to raise an eyebrow. But an afternoon at the treasure-filled San Francisco home of antiques guru Ed Hardy would no doubt be enough to convince even die-hard skeptics that timeless objects possess prana, the Hindu concept of “life force.”

“I have a visceral response to very specific antiques,” the distinguished former dealer explains of his affinity for extraordinary examples of decorative art, including those that furnish

his romantic four-story, two-bedroom residence near the city’s Mission District. “There’s a quickening that occurs inside the body when you connect with a sacred object.”

That recognition was the guiding spirit behind the gallery he ran for 34 years before selling its premises in 2010 to Restoration Hardware (RH), for which he now serves as a consultant. Even as a boy, the Michigan-raised Hardy revered people with what he calls “incredible taste buds.” One of them was Carl Yeakel, an antiquarian in Laguna Beach, California, whom he met through an aunt and uncle when he was 13 and on his first trip to the Golden State. As a



teenager Hardy worked one week every summer at Yeakel's shop, polishing silver in exchange for tutelage in the trade. He went on to spend four years at Sotheby's in Los Angeles as head of the Oriental Works of Art department, and in 1976 he settled in the Bay Area and launched Ed Hardy San Francisco, a hub for rare objects and the site of some of the city's most memorable parties, among them a Venetian reverie where socialites stood rapt before a snake charmer.

Hardy may have kept the homes of global elites well stocked, but he saved some exceptional pieces for himself—including four pairs of Italian Baroque doors that now grace the entrance hall and open to the library, the guest room, a closet, and the laundry room. The dealer spotted the walnut portals in a shop in Florence and “had to have them,” he says, adding unapologetically, “I built this house to justify the purchase.”

Seven years in the making, the tall, slender Andalusian-style home with balconied windows punctuating its street façade is an exotic departure from its more conventional neighbors. For

inspiration, Hardy and Richard Beard of San Francisco's BAR Architects turned to the 1920s mansions of George Washington Smith, who pioneered the Spanish Colonial Revival streetscapes of Montecito and Santa Barbara. At Hardy's place, similar hand-troweled-stucco walls and ornamental grillwork look right at home in San Francisco's bright, clear sunlight, which is evocative of the Mediterranean. “I have been to Andalusia many times, and I love the honest architecture there,” Hardy says. “Smith kept his interpretation to the basics: light, shadow, and geometry. And I thought that could be a successful backdrop for a diverse collection of objects.”

The structure would be a challenge to design, however, given the site, a lopsided lot measuring just 25 feet wide by 100 feet deep. Rather than build to the property line—“People don't usually want to give up side space,” Beard observes—the architect suggested positioning the house five feet from its northern boundary. While narrowing the residence's footprint, the setback would allow a side entrance reached by an exterior flight of stairs and provide the



Clockwise from far left: A circa-1935 FontanaArte ceiling fixture and a '50s mosaic panel grace the second-floor landing. Camille Roche paintings and a Japanese Art Deco screen (over the mantel) embellish the living area, which is furnished with Italian Baroque armchairs and circa-1925 Viennese ivory-painted chairs. A 17th-century stone finial punctuates a balcony. On a terrace, an 18th-century caryatid nestles into a cherry laurel hedge; the furniture is vintage Pier 1 Imports.





Clockwise from top left: Italian Baroque doors accent the library; the armchair is 18th-century Italian. The kitchen features Waterworks sink fittings and a Viking range; the chandelier is circa-1750 Italian. Hardy designed the bronze-and-walnut balustrade that winds from the garage up to the master suite. A bath lined in Peruvian travertine is equipped with a steam shower and THG sink and shower fittings.

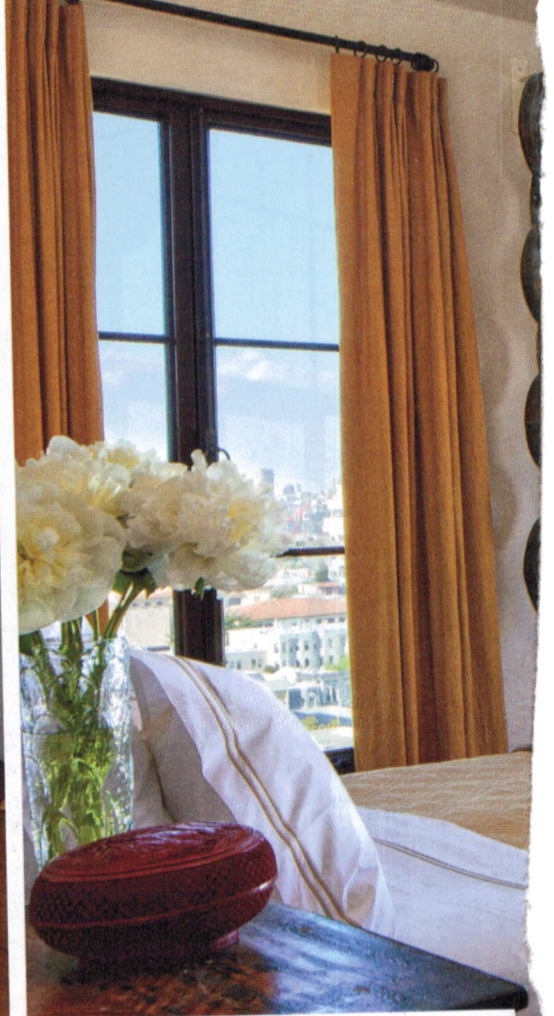


lower levels with more daylight. The plan also included a central staircase that climbs from the garage to the master suite and avoids space-hogging corridors. The resulting layout is a relaxed sequence of high-ceilinged rooms that open onto one another. Much of the second floor (which Hardy calls the *piano nobile*) is occupied by the kitchen and the living/dining area; off that space is a lush terrace offering a panoramic vista that takes in the Mission District and the East Bay.

Hardy's furnishings represent a lifetime of expert buying, as well as a decidedly daring eye. Not many people would think to hang a flamboyant 18th-century Piedmont gilt-wood mirror above a lean circa-1940 commode by Osvaldo Borsani, as Hardy did in the guest room. Sprinkled everywhere is an impressive collection of '30s Italian lighting, much of it made for commercial buildings. Hardy says of these fixtures, "Each day I am struck by a sense of wonderment and pleasure, as though these glass forms, many of them fanciful, had been energetically charged during the creative process."

As admiring of a Han-dynasty vessel as he is of a Bakelite pumpkin (the residence contains both), Hardy is a man of eclectic and sometimes instantaneous enthusiasms. About 15 years ago in Paris, for example, he became enamored of Art Deco while browsing galleries on the Left Bank: "I looked up to see a pair of over-scale paintings in mirrored frames and was transfixed, caught in the siren's spell of the Jazz Age." He snapped up the works—images of musical instruments painted by Camille Roche and framed by the artist's more-famous brother, Serge—and shipped them to San Francisco, where they now glitter in his living room. "If you look at the spectrum rather than solely your imprinted preferences," Hardy adds, "all sorts of enlightening and enlarging doors open."

It's a very California observation, yet one that collectors everywhere can appreciate. "Let yourself be silently drawn by the strange pull of what you really love," Hardy says, quoting the words of Rumi, the 13th-century Persian poet and mystic. "It will not lead you astray." □





Clockwise from top left: An 18th-century Japanese screen is displayed in the master bedroom; the bed linens and coverlets are by RH, and the circa-1800 commodes and 18th-century trunk are Italian. In the same room, a Louis XIII wing chair stands near a terrace outfitted with RH furniture. A 1950s Pinocchio figure by Alberto Mazzetti cavorts in the master bath, where the sink and bath fittings are by THG. Antique Chinese wallpaper panels decorate the guest room.



The architecture firm Marmol Radziner designed a home for investment executive Skip Paul and his partner, Van Fletcher, in the Trousdale Estates section of Beverly Hills; Boehm Design Assoc. oversaw the interior decoration. The great room—which features a fireplace surround of ledger sandstone and glass walls that open onto a terrace—is furnished with Mies van der Rohe's Barcelona chairs and ottoman by Knoll, upholstered in a Spinneybeck leather, and custom-made sofas in a Glant fabric. The green accent pillows are of a Rubelli velvet. For details see Sources.

FRESH PERSPECTIVE

Marmol Radziner crafts a dashing, streamlined, decidedly intimate take on indoor-outdoor living in Beverly Hills

TEXT BY CHRISTOPHER HAWTHORNE

PHOTOGRAPHY BY ROGER DAVIES

PRODUCED BY HOWARD CHRISTIAN





SKIP PAUL AND VAN FLETCHER ARE REMARKABLY WELL VERSED IN CALIFORNIA'S LEGACY OF MODERN ARCHITECTURE AND DESIGN.

The couple is known in the Los Angeles and Bay Area design communities for restoring houses by such modernist architects as A. Quincy Jones and Gardner Dailey. They've nurtured midcentury gardens by Garrett Eckbo and Thomas Church back to life.

But when the time came to hire an architect to design a new house for a breathtaking site in the Trousdale Estates section of Beverly Hills, the two men decided to play down that track record and conduct a little experiment. Paul, a veteran entertainment-business dealmaker (a former top

executive of the video-game company Atari, he is now a senior adviser at the investment firm Centerview Partners), dropped by the L.A. offices of Marmol Radziner without an appointment.

He and Fletcher were familiar with the work of partners Leo Marmol and Ron Radziner, not only their acclaimed restoration of Richard Neutra's 1946 Kaufmann House in Palm Springs but also the numerous stylish, approachable neo-modern residences they've created from the ground up—many of them in California. Paul, however, wanted to enter the office as an anonymous potential client.



"You get a sense of a firm by being there and sitting in the reception area," he says. "And frankly, I fell in love with the manner of the place. As soon as I met Leo and Ron, I knew that they would grasp what we wanted to do."

That meeting sparked an unusually harmonious collaboration. The house that Marmol Radziner devised for the couple, with interiors by Seattle-based decorator Don Boehm—a friend of Paul and Fletcher's—is a seamless blend of livability and glamour that the homeowners jokingly call their "two-person resort." It nods to California modernism without being hamstrung by it.

"There was definitely an assumption that Skip and Van might want a modern house, because they

had that history," Radziner says. But the home is more a riff on midcentury style than a copy, he notes, adding, "It's about being a bit warmer, about relating back to the landscape."

Indeed, the design is in every sense a response to its location in Trousdale, a swish residential community developed in the postwar years along a slope in the northeast corner of Beverly Hills. When Paul and Fletcher bought their property—primarily for the spectacular south-facing canyon, city, and ocean views—it included a 1960s Italianate dwelling, which they lived in for several years but ultimately decided to tear down. Building in Trousdale, however, meant dealing with certain constraints. The enclave imposes stringent regulations on regrading sites, and

Above: The house, which is tucked into a hillside to maximize space for the terraces, lawn, and glass-tiled pool, is marked by deep roof overhangs that provide shade and extend the architecture into the outdoors.



In the dining area, a 1962 painting by Richard Pousette-Dart overlooks a custom-made cerused-oak table and armchairs, the latter upholstered in a J. Robert Scott leather. **Opposite, clockwise from top:** Another view of the great room. Japanese bamboo baskets and Han-dynasty ceramic vessels are displayed in a terrazzo-paved hallway. A 1971 Robert Motherwell canvas is mounted at the end of another corridor.





The kitchen is outfitted with walnut cabinetry and a granite backsplash and countertops; the refrigerator (paneled in matching walnut) is by Sub-Zero, the range is by Wolf, the hood is by Vent-A-Hood, and the sink fittings are by Dornbracht. The Gordon International counter stools are clad in a Spinneybeck leather.





new residences must adhere to a 14-foot height limit. Some buyers chafe at those restrictions and head elsewhere. Not Paul and Fletcher.

"You learn a lot when you redo houses," Paul says. "You learn about design and construction, but you also learn how you like to live. We didn't want a place that was 8,000 square feet. We wanted a bigger garden and a smaller home."

The plans Marmol Radziner came up with fit the couple's expectations so naturally that they seem almost preordained. The four-bedroom dwelling is tucked into the hillside to maximize outdoor space. While the street-facing side is mostly solid (featuring stacked-stone and cement-plaster walls), the rear is lined with expanses of sliding glass that take advantage of the views and enable easy flow between the indoors and the terraces, pool, and lawn. Anchoring the high-ceilinged central portion of the house are the entertaining spaces—a great room, dining area, and kitchen—which are flanked on one



side by the master suite and an intimate den, and on the other by a guest room and an office wing.

Throughout the residence, the emphasis is on earthy textures and finishes. Fireplaces in the great room and on the terraces are set into walls of thick ledger sandstone, ceilings are clad in cedar planks, and the color of the hand-troweled plaster walls was made to match that of the bark on the multitrunk oak trees Marmol Radziner brought in to give the garden some structure. In nearly every room, Paul says, “you have a feeling that you are surrounded by natural materials.”

Evoking Trousdale’s midcentury vision of domestic luxury, ivory terrazzo floors pave the entertaining areas and continue out onto the terraces. “There is definitely a glamour in this house, but it’s actually rather subtle,” says Boehm, whose furniture choices combine modern design icons (such as Mies van der Rohe’s Barcelona chairs) and custom-made tables and seating defined by clean lines and muted earth tones.

Embellishing the home’s serene sophistication is a notable selection of postwar paintings by Sam Francis, Robert Motherwell, and Richard Pousette-Dart.

The garden, which features blue agave and Mexican feather grass, was carefully composed to reflect the character of the home. And it’s when you stand out by the pool and look back at the house that its architectural sensibility becomes clearest. The wide, flat roof of the building’s central section extends protectively over the two smaller wings, bringing the spaces for entertaining and the ones for quiet retreat into a close embrace.

Perhaps the strongest endorsement of the house is that it seems to have reformed Paul and Fletcher—serial renovators and nomadic lovers of California architecture—and convinced them that there is something to be said for staying put. “We’re going to live in this house the rest of our lives,” Paul declares. “During this entire project, we never once said the word *resale*.” □

Above: Lined in Calacatta Crema marble, the master bath has a Zuma Collection tub and a Kohler sink, both with Dornbracht fittings. **Opposite, from top:** The study includes a pair of custom-made lounge chairs and ottomans covered in a Spinneybeck leather, as well as another lounge chair and a day-bed in a Glant fabric; the floor lamps are by Nessen, and a 1950s Sam Francis painting (at right) joins two works by Giorgio Cavallon. The main terrace boasts a suite of Sutherland teak furniture cushioned in a Perennials fabric.



A row of crape myrtles screens the master bedroom, which is appointed with a Barcelona chair and ottoman by Knoll and a bespoke bed—all covered in Spinneybeck leathers. The bedding is by Pratesi, the lamps are by Robert Kuo for McGuire, and the custom-made chests and television cabinet are cerused oak; the painting is a 1960 work by Adolph Gottlieb.



SOURCES

For a more detailed version of Sources, go to archdigest.com/sources/feb14.

Items pictured but not listed here or on archdigest.com are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

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COVER

Fashion styling by Cristina Ehrlich for Margaret Maldonado Agency; margaretmaldonado.com. Hair by Blake Burkholder for Jed Root Inc.; jedroot.com. Makeup by Matin Maulawizada for Laura Mercier; lauramercier.com. Sweater by Tse; tsecashmere.com. Leather pants by Brunello Cucinelli; brunellocucinelli.com. Shoes by Robert Sanderson; rupertsanderson.com. Earrings by Eddie Borgo; eddieborgo.com. Essence Collection bracelets by Pandora; pandora.net.

ONLINE: ARCHDIGEST.COM

PAGE 12: On Margulies, Dari Voile top and Asti skirt by The Row; therow.com. Twin Link hoop earrings by Slane; slane.com.

LIVING ON THE EDGE

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PAGES 62-63: Charles club chairs by Perez; perezfurniture.com. Invisible cocktail table by Kartell; kartell.com. Facett chair and ottoman by Ligne Roset; ligne-roset-usa.com. Roger walnut-framed armchair by Thayer Coggin; thayercoggin.com. On armchair and sofa, Shatus wool blend by Calvin Klein Home for Kravet (T); kravet.com. Isis ceiling fan by Big Ass Fans; bigassfans.com. From left, 3X Akari table lantern, UF4-33N Akari floor lantern, and 1N Akari table lantern, all by Isamu Noguchi; shop.noguchi.org. Contemporary Striped rug by ABC Carpet & Home; abchome.com. **PAGE 64:** In kitchen, on walls, Decorator's White paint by Benjamin Moore; benjaminmoore.com. On island, Classico stone by Caesarstone; caesarstone.com. Graph stools by Gus Modern; gusmodern.com. **PAGE 65:** In dining area, Nido chairs by Calligaris; calligaris.com. T-style-leg reclaimed-elm plank table by Clubcu (T); clubcu.com. **Proverbs 20:27—Still Shining** paintings by Christopher Webb from Pavia Gallery; paviagallery.com. UF3-L6 Akari floor lamp by Isamu Noguchi; shop.noguchi.org. **PAGES 66-67:** In master suite, red blanket and Percale Quilted bed linens by Room & Board; roomandboard.com. 60" Heat fan by Emerson; emersonfans.com. In master bath, Mem shower fittings by Dornbracht; dornbracht.com. In bedroom, Glow painting by Sara Caracristi from Pavia Gallery; paviagallery.com. Swami bed

by Calligaris; calligaris.com. Facett chair by Ligne Roset; ligne-roset-usa.com.

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PAGES 68-77: Interiors and architectural renovation by Jim Joseph of Hottenroth + Joseph Architects; hjny.com. **PAGES 70-71:** In living room, chandelier and mercury-glass table lamps from Vincent Mulford Antiques; 518-828-5489. French Empire gilt-wood mirror from Doyle Antiques; 518-821-1573. In entrance hall, on walls, Lime White paint by Farrow & Ball; farrow-ball.com. 19th-century Scottish lantern from Benjamin Wilson Antiques; 518-229-6452. **PAGE 72:** Regency-style pedestal table from Stair Galleries; stairgalleries.com. Duncan Phyfe and Sons side chairs from Cummings Antiques; 518-822-1432. Textured & Sisal rug by ABC Carpet & Home; abchome.com. **PAGE 73:** On stairs, Kiwi Ticking runner by Dash & Albert Rug Co., similar designs available; dashandalbert.com. In powder room, on walls, French Gray paint by Farrow & Ball; farrow-ball.com. **PAGE 74:** In library, Boston gilt-wood mirror from Theron Ware Gallery; theronwarehudson.com. Antique ingrain carpet from Hudson Supermarket; 518-822-0028. In guest room, on walls, Cooking Apple Green paint by Farrow & Ball; farrow-ball.com. Antique ingrain carpet from Gottlieb Gallery; 518-822-1761. **PAGE 75:** French Empire bed from Stair Galleries; stairgalleries.com. **PAGES 76-77:** In master bedroom, on walls, Venetian Glass paint by California Paints; californiapaints.com.

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PAGE 81: LEM Piston bar stools from Design Within Reach; dwr.com. Custom-made backsplash by Jesse Shapiro & James Glass Corp.; shapiroandjames.com. Range and hood by Viking; vikingrange.com. Sink by Blanco; blancoamerica.com. Minta sink fittings by Grohe; grohe.com. **PAGE 82:** In corridor, Ashanti stool from VW Home; vicentewolf.com. In foyer, Chinese lattice window, Indonesian stone sculptures, and X-base console, all from VW Home. **PAGE 83:** Roman shade of Medallion Sheer silk by the Silk Trading Co.; silktrading.com. Tizio lamps by Artemide; artemide.us. Eames Aluminum Group Management chairs by Herman Miller; hermannmiller.com. On walls, Grasscloth IV wall covering by Donghia (T); donghia.com. **PAGES 84-85:** Fortuny Scheherazade 3-Tiers Geometric light fixture by Venetia Studium; venetiastudium.com. Eero Saarinen Womb chair and ottoman by Knoll; knoll.com.

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Zimmer + Rohde (T); zimmer-rohde.com. In another bedroom, valances of 8550 silk by Kravet (T); kravet.com. Candlestick lamp from John Rosselli & Assoc. (T); johnrosselliassociates.com. On club chair, Fiji viscose-cotton by Saho (T); donghia.com. Ninghsia rug by Beauvais Carpets (T); beauvaiscarpets.com. Antique Pennsylvania quilt from Woodard & Greenstein, Woodard Weave Rugs; woodardweave.com.

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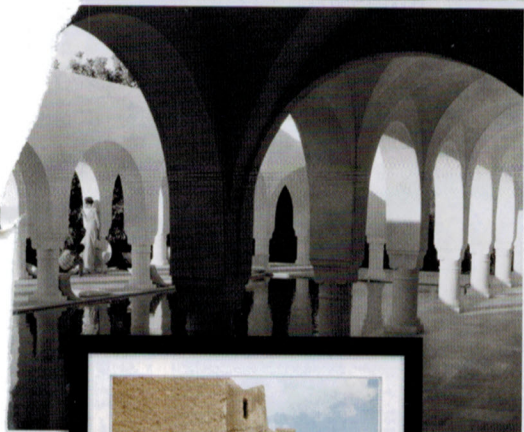
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STANDING TALL

The New York City skyline has a new king. One World Trade Center, designed by Skidmore, Owings & Merrill and now nearly complete, tops off at a majestic 1,776 feet (a nod to the year the U.S. declared its independence), earning it the title of tallest building in the Western Hemisphere. Its height includes a 408-foot spire, which was officially deemed part of the architecture and not, as some argued, a superfluous antenna. That needle serves as an elegant crown for the 104-story glass tower, which rises from a square footprint but angles inward after the 20th floor, creating a crystalline form consisting of eight isosceles triangles, each a gleaming curtain wall. A striking beacon for the World Trade Center complex (and the future home of *Architectural Digest* and other Condé Nast publications), the building now stands as a symbol of resilience and pride not just for New Yorkers but for all Americans. —SAMUEL COCHRAN

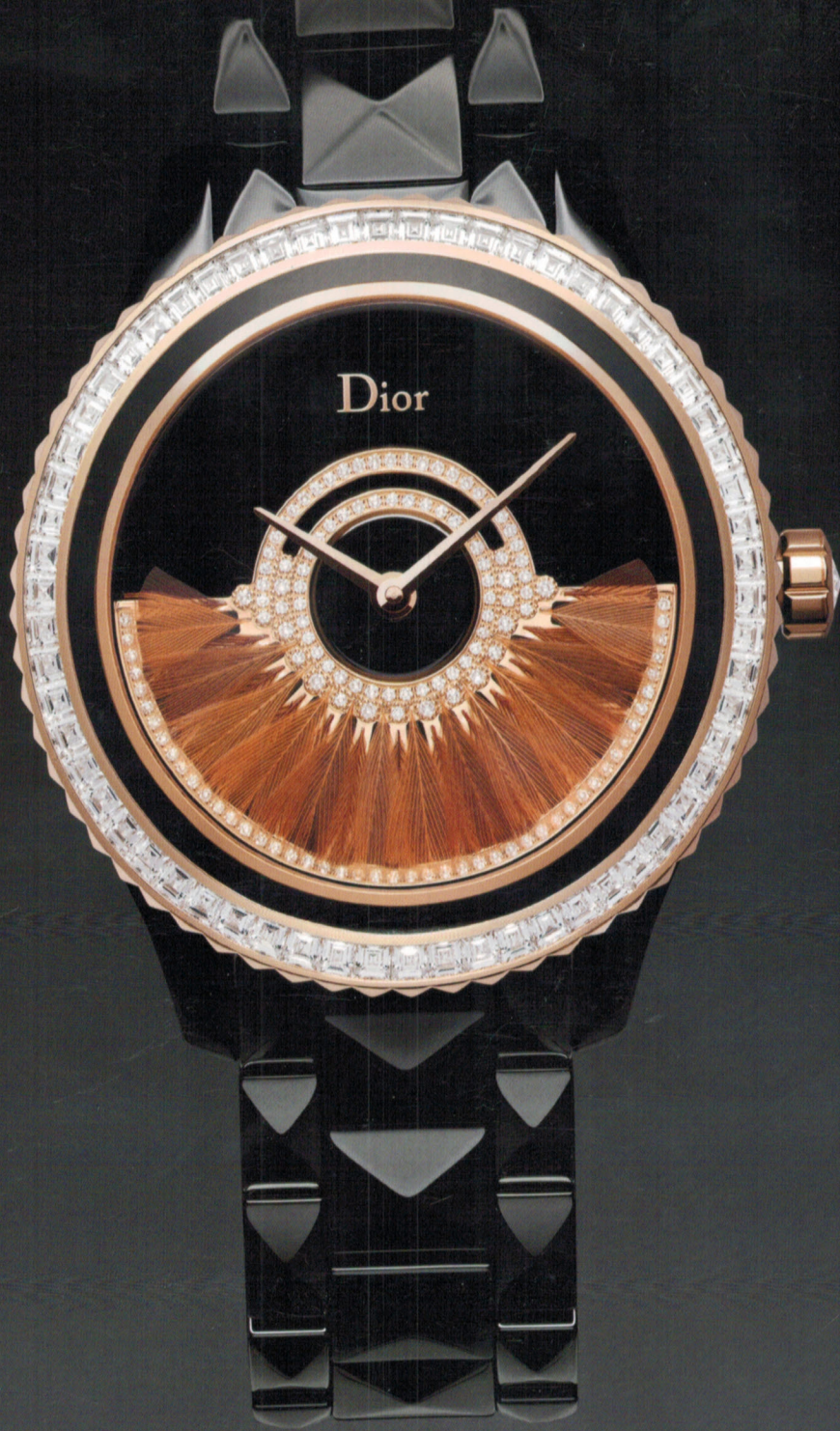
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